

# THE CANADIAN *Modern Language Review*



## *Feature Articles*

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THE PORTUGUESE CONTRIBUTION

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LE BRUIT COURT

THE PASSIVE IN FRENCH

*Jacques Leduc*

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VOLUME V.

FALL, 1948

NUMBER 1

# University of Toronto

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## The President's Address

Delivered by President Leduc before the 1948 Annual Easter Convention of the O.M.L.T.A.

**A** LITTLE more than a year ago the Executive Committee of the O.M.L.T.A. sent out a questionnaire to the Modern Language teachers of Ontario. The purpose of the questionnaire was "to secure information and opinions or suggestions from those engaged in the teaching of Modern Languages in our Secondary Schools." The Resolutions Committee, under the capable leadership of Mr. L. H. Corbett, of Bloor Collegiate, had endeavoured to make the questionnaire as thorough and as enlightening as possible. As you will all remember, some space had purposely been left for those who could and wanted to offer suggestions based on the fruitful experience of their teaching. After going over these answers, I have felt that the information contained therein is extremely valuable, and I am of the opinion that you, as members of this Association, are entitled to know what your colleagues throughout the province think on the matter. On a few of these recommendations some of you may not reach any opinion, but with most of them you will agree most heartily. Before I acquaint you with some of the suggestions, permit me to review and sum up the results of the questionnaire dealing with the subject of examinations.

Eighty-nine teachers expressed their preference for the present system of two separate papers with two separate marks, while 114 preferred a method which would assign a mark for the subject as a unit.

Thirty-seven teachers think that the U.S. examination should be regarded primarily as an examination for university entrance, and 111 teachers do not agree.

One hundred and fifty-two teachers are of the opinion that it should represent the satisfactory completion of the Secondary School course—an opinion not shared by 13 teachers.

As to what the U.S. examination should contain, 80 teachers want a dictation test, 29 do not; 68 favour an oral reading test, 27 are opposed; 55 pedagogues would like to have a conversation test, and 32 refuse; a combination of the above-mentioned three would be acceptable to 111 teachers, but not to 24 others.

One hundred and fifty-five teachers, as against seven, declare that students should not be required to give intricate multiple detail answers to obtain complete marks.

One hundred and twenty-one instructors maintain that recent questions on synonyms and antonyms have not given the candidates a fair chance to show what they do know.

One hundred and fourteen teachers think that the translation into English of some difficult passages or idioms should be required of the students as a test of accurate comprehension; 63 do not agree to this.

As to the proportion in which marks should be allocated on the Authors paper to prescribed text and sight respectively, 39 favour the proportion 50-50; 104 favour 60-40; and 40 favour 75-25.

Fifty-seven teachers thought that the continuous prose should be based on *Cours Moyen*; 49 on the prescribed text; and 86 on both.

On the last question, dealing with the authorship of the examinations, 12 voted for the University staff; 20 were in favour of the inspectors; and 47 thought that teachers could do it. 149 wrote that they liked the idea of a committee comprising all three.

I do not feel I should emphasize the trend shown by these answers; most of you will agree that certain reforms are indicated, even if it means waiting for the report of the Royal Commission. I am now going to mention the particular recommendations or suggestions; the order in which they appear is merely accidental and not at all based on personal preference.

### SOME OF THE SUGGESTIONS

1. "The U.S. Authors examination is too long. I see no reason why it should be a speed test. Moreover, there should be some indication of how much is required to answer a question. Students who know the Authors text thoroughly can sometimes write a great deal on a question without introducing anything irrelevant, and so cut down their time for other questions; and they rarely have time to read it over to check little things. Last year there were 51 questions to answer, not counting the grammatical questions, besides interpreting two different pieces of sight."

2. "We like to spend as much time as possible on oral work in all grades of French; yet the U.S. examination allows practically nothing for a pupil's oral ability. Difficult grammar and difficult word study are stressed as if the student had been in contact with the language all his life—instead of just a few hours a week for five years. I think that a simpler examination—stressing oral work and comprehension particularly—should be given to complete the high school course. Then the universities could give a qualifying exam. to those students going to university."

3. On Authors examinations, give at least one piece of sight to be answered in English. Why not cut down on the percentage of trash in our Authors selections? If we had a selection of books that were of interest to the teachers they might communicate some of their enthusiasm to the classes. Upper school examinations of the past have been too strict. Why penalize a candidate when there is great inadequacy in the text books? Although the U.S. examinations should be only for those who plan to pursue university studies, it should be remembered that only a small percentage of university students register in Honour French. The recent U.S. examinations could appear to have been designed for that minority exclusively."

4. (a) "... that sight passages dealing in abstractions be discontinued on the U.S. papers. Some of these passages would be difficult enough for a student to grasp in his native tongue, e.g. 1944.

(b) "... that the U.S. Composition paper be based more closely on the work covered in *Cours Moyen I and II* in grammar and vocabulary."

(c) "... That no expressions be introduced that might throw the student into a state of anxiety by their strangeness and thereby cause him to fail to do justice to himself on what he does know."

5. "The free composition on the final paper should either be eliminated or made of sufficient importance and length to enable the candidate to write a composition of some merit. One hundred words give no hope for a show of ability.

The present Authors paper demands too great a knowledge of detail of the text on this paper. I should recommend one question for pure translation into good English."

6. (a) "Could the free composition be based on either

1. the prescribed text or

2. *Cours Moyen*?

Could there be a choice of subjects?

(b) "In recent years, I feel that the material of one piece of sight has been too difficult and abstract for our average students. Is there any way that such passages could be reserved for scholarship candidates?"

7. "Is there no way of testing sight except the way it is now done? The 'Exprimez en d'autres termes' is most difficult for a 50% to 60% pupil. They keep a teacher thinking. I would suggest that when inspectors come to schools, they should have the teacher give a piece of dictation to each of the senior grades in their presence. These could be checked, and the school could be told where it stood in comparison with others. This would be done in the same way that a shorthand test is given by the inspectors. This would greatly improve the attention given to oral work in the school."

8. "The subject for free composition on the French Composition paper should require the vocabulary learned in *Cours Moyen*. The students should be given a choice of subjects. There should also be a choice on the Authors paper. This should be in the question on the facts contained in the prescribed text.

"The Grade XIII French Authors examinations are discouraging some of the otherwise alert and keen French students, because they seem to include very philosophical and abstract essays. Let us have a better type of sight passage."

9. "Synonyms on Upper School Authors are too difficult."

10. "On the Authors paper there must be some more definite way of letting the pupil know just how much is expected to make a full answer."

11. "More credit should be allowed for a pupil's ability to use the language. The present method of determining the standing almost entirely on written work discourages the use of the language in the classroom."

12. "I feel translation should only be used to check accuracy—the emphasis goes to English rather than French, if this is a long passage rather than a short one. I'd like to see some difference made between those who are taking Upper School French to get one subject—which they will not use later (Pharmacy) and those who require French for a major."

13. "Should there be a separate examination set by the University for Matriculation? The high schools might have their own upper school exams for graduation."

14. "The U.S. exam. undoes all the good that has been brought about in the new way of presenting French. The exam. has not changed, except to be made more difficult. Good students can take it in their stride, but the poor ones find it very difficult. The pressure of time makes the work a burden, rather than a pleasure. From marking papers (French Authors) for the last two years, I have found that many of the students of the province are hopelessly lost."

15. "As regards Authors, it is unfair to expect a pupil to learn the stories read in such detail. Of what importance is it to remember that so and so had big feet, or how old a Christmas tree was, or what the contents of a cornucopia were, or how long some minor character had been teaching in such and such a school? The simple fact is, that the course is far too long; that this causes a feeling of tension and desperation in the teacher which cannot but be conveyed to the pupils. Under the old course, pupils were required to learn 214 pages of grammar in five years. Now my pupils must cover more than 700. Yet we are supposed to have conversation and songs and dictées. A fantastic situation!

"A few years ago pupils were required to do 1,500 pages of reading. This has been greatly reduced, but the Authors papers have been made no easier; in fact they are becoming more and more difficult every year. The effect of such sight passages as the one on literary criticism of three years ago is simply ruinous and devastating. No subsequent juggling of marking schemes can make up for the effect upon the pupil at the time of writing."

16. "Would it not be well to have two examinations in French at the end of Grade XIII—one for those who do not intend going on to the university, and one for those who do; or might there not be one general examination, and at the end of it several questions to test the ability of those who might be proceeding to some university course in which they would be continuing French? Of course there might be some good French students who would not be going to the university who might like to write the more difficult questions because they like French. In regard to dictations, reading, and conversation tests, I think it would be well to try a dictation test first—see how successful it is, and then try out reading and conversation."

17. "I would suggest the elimination of the prescribed text. The only purpose it serves at the present time is to provide a basis for questions on the departmental examination. These questions are a test (a very severe one) of the candidate's memory for detail, not of his knowledge of French. The present Authors examination encourages pupils to read a crib in order to get a knowledge of the story. Comprehension can be more adequately tested by sight passages."

18. "We desperately need a decision as to whether we should stress the written or the spoken language. Teachers are harassed by the conflict between gaining time for oral work as well as written accuracy, in preparation for U.S. exams. Less and less accuracy is required of the juniors, and more and more of the seniors, till the middle has been stretched unbearably thin. The compound aim of the course is fantastic when the number of other subjects is taken into consideration.

"The new Authors system leads to blind copying rather than reasoning. I have marked departmental papers where I felt sure the pupil merely copied with little understanding, but some luck, and passed."

19. (a) "Granted that a teacher has a reasonable command of the language, does training in oral work past a certain point benefit the pupils in proportion to the labour and time expended? They can, on an average, reach only a certain point. Training beyond that point benefits the teacher, but is much of that benefit carried to the pupil?

(b) "Are we perhaps making the subject interesting at the expense of a solid, enduring ground work? Songs, games, etc., are fine in their way, but over-indulgence in them obscures, in the pupils' minds, the fact that a certain amount of steady application and hard work is needed to master languages. Some of the interest must come from the child himself, and from his joy and pride in mastering difficulties. Slovenly work should never be tolerated; and a pupil who knows little of the ground work is not apt to be keenly interested. On the contrary, he may seize the opportunity to loaf.



(c) "Are the aims of present-day education becoming inextricably confused. What are they? Do students take French for practical, cultural, or mental and moral training? If for the first, when will most of them use Oral French? Even if they do not use it orally, however, they will always be able to enrich their understanding of another people, broaden their views, and learn to do their work accurately and thoroughly, not that I do not believe in Oral French, mind you."

Most of the statements resemble one another in more than one respect:

1. The examinations are too hard.
2. The examinations do not tend to get out of a student what he knows.
3. Some want translation into English.
4. There is a request for two separate examinations; one for those going to university, and another for those finishing their education.
5. The Authors examination is developing into a literature examination. It creates confusion, drudgery, and unhappiness.
6. There should be a choice of questions as with other subjects; passages of sight are far from being well chosen.

On the whole, we can only conclude what I have been contending for some years: i.e. the teachers of Modern Languages are decidedly not satisfied with the present type of examination. Out of some 250 answers to our questionnaire, not a single teacher has said a good word about them. My impression is that the Authors examination is developing into a Composition examination, and the Composition examination requires a knowledge of Authors. No crueller torment has been invented since the Middle Ages; nor has any one designed a more practical and sure way of trapping that poor cornered animal—the modern student. The results should therefore surprise nobody; on the contrary, I cannot help wondering at the astonishing feats of acrobatics performed by our protégés.

—JACQUES LEDUC

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## Some Aspects of the Portuguese Contribution

By J. H. PARKER, University of Toronto

*In 1948 the Department of Italian and Spanish, University of Toronto, became the Department of Italian, Spanish, and Portuguese. This article has been written to mark this event.*

IN June, 1948, Canada's Governor-General, Viscount Alexander of Tunis, paid an official visit to Brazil. In this way he honoured the rôle played by the Brazilian Expeditionary Force which had fought under his command in the Second World War. This Force had written a new chapter in American history: it was the first time that a Latin American nation had sent troops in large numbers to fight in an Old-World war. Viscount Alexander ably presented the gratitude of the freedom-loving nations of the world in thus recognizing the contribution of the Portuguese-speaking peoples of the American continent.

Friendly contacts between the British and Portuguese nations have been established for a long time. A continuing Anglo-Portuguese alliance was initiated as far back as the twelfth century, in the time of the crusades. Under this same treaty, the motherland, Portugal, sent troops in World War One in defence of the British ally.

In the fifteenth century, about 1450-1452, or earlier, at least forty years before Columbus sailed to America and the Cabots arrived at the present land of Canada, Portuguese sailors had sailed north and westward from the Azores to 50 deg. north latitude, reaching the Banks of Newfoundland. Apparently they just missed sighting the new continent. One story would have it that Canada's name is of Portuguese origin: "Cá nada," literally "here nothing," the answer received to an early enquiry. The territory belonging to Newfoundland on Canada's north-eastern coast—Labrador—does possess a name which is Portuguese, or possibly Spanish, a name meaning "farmer," which belies the rather rugged and difficult countryside which makes up the region.

Exciting and valuable knowledge for any student of history, geography, or culture generally, is the part played by Portugal in the explorations and discoveries of the fifteenth and sixteenth centuries. The outstanding man of the period, the director of heroic enterprises, was Prince Henry the Navigator (1394-1460), who was of English descent through his mother, Queen Philippa of Portugal, the daughter of John of Gaunt and Blanche of Lancaster. Sharing in the fervent faith and the religious ideals of the Middle Ages, Henry, at the same time, stood on the threshold of the Renaissance in his attitude toward scientific learning and life in general. A crusader, he took part in military expeditions against the Mohammedans of Morocco, and in all his work of directing exploration, his purpose was to win lands for Christ and to save souls for His kingdom. Making use of the known aids to navigation—the compass, the astrolabe, the quadrant—and drawing upon contemporary scientific knowledge, Henry gathered around him, in his retreat at Sagres, Cape St. Vincent, on Portugal's most south-westerly tip, men of all nationalities. There he trained them to develop a new science of navigation, there he formed

them into new technicians, and sent them out, southward and westward, to survey the unknown or vaguely rumoured. In those vast spaces of water and sky, Henry's men charted the winds and the currents, and perfected their art to become the teachers of all Europe. To them is due the discovery (or at least the definitive re-discovery) of the Madeira Islands and the Azores, about 1420-1423 and 1427-1432 respectively, the aforementioned trips westward towards Canada, and voyages south along the African coast as far as the Gulf of Guinea.

In his versatility and many interests, Henry was a typical man of the Renaissance. As he stood on the rocky shore of Cape St. Vincent, and in his mind's eye followed his sailors in their travels, he did not forget his other duties. He was not the ruling prince of Portugal, but he shared in the responsibilities for the welfare of his people. Protector of the University of Portugal, that renowned institution which had been founded by King Diniz at Lisbon in 1290, and which later received a permanent seat at Coimbra, Henry supervised the revision of its administration and curriculum, introducing mathematics and astronomy as new subjects. As he lavishly poured forth his wealth in ship-building, provisioning, and wages, he did not forget those who had served him well. On his expense account were sums for pensions for the needy. His private charities were many; the churches he founded in Portugal, Madeira, and the Azores were numerous; and he maintained a fleet off the Moroccan coast to harass African pirates. He understood agriculture, and made efficient use of his Sagres lands. He established soap factories, dye works, and fisheries, to round out and enrich the life of those who lived under his protection. During his lifetime and as a result of explorations he directed, negro slaves were brought to Portugal. But it must be said that Prince Henry, followed by his fellow-countrymen then and later, looked upon the black men as God's children, and therefore entitled to respect and kindness. Although there were many world-uphevings and more startling voyages and discoveries still to come, to Henry, the Navigator, goes the credit due to a founder of the Modern World.

Henry's death in 1460 left the Portuguese travellers undaunted. Keeping his memory bright they honoured him by greater exploits. Continuing to explore farther and farther, the sailors went on and on. In 1488 Bartolomeu Dias rounded the Cape of Good Hope. In 1500 Portuguese adventurers reached Brazil and Greenland. By the end of the fifteenth century Vasco da Gama had arrived at India, and in the early years of the sixteenth, trading stations had been set up in India, China, and Japan. In 1522, through the efforts of Ferdinand Magellan, a Portuguese sailor in the service of Spain, the first voyage around the world was completed.

These glorious adventures and accomplishments gave rise to chronicles and books of travel, good ones, published in great numbers in Portugal in the sixteenth century. One of these, Father Lobo's account of a voyage to Abyssinia, was translated by Dr. Samuel Johnson, and was indeed the English writer's first published book. Another, Ferdinand Mendez Pinto's *Peregrination*, has been called "one of the greatest travel books in the world." This work describes the author's travels "for the space of one and twenty years (1537-1558) in the Kingdoms of Ethiopia, China, Tartaria, Cauchinchina, Calaminham, Siam, Pegu, Japan, and a great part of

the East-Indies . . . where he five times suffered shipwreck, was sixteen times sold, and thirteen times made a slave" (Henry Cogan translation, London, 1663).

All are overshadowed by another "history-travel book" of a different type: the Portuguese national epic, *The Lusiads* (1572), by Luis de Camoes. This poem, written mainly during a seventeen-year period when Camoes was travelling and living in the Portuguese colonies in India, China, and Africa, epitomizes the history of the Portuguese race (the Lusitanians) from its beginning to the middle of the sixteenth century. This "National Book of the Portuguese," composed to glorify the deeds of the Portuguese people, makes its purpose known at its very beginning: "Those arms and those illustrious men who, from the shores of Lusitania in the West, over seas never before navigated, passed even beyond Ceylon, . . . singing, I shall make known everywhere." Vergilian in inspiration, the epic poem does not, however, lay emphasis upon one hero. Nevertheless, a prominent place is given to the first voyage to India (1497-1498) of Vasco da Gama, who established the route to the East by sea around the Cape of Good Hope. The feat opened the way for the later exploration and colonization. Camoes, like Spain's Cervantes, is the Portuguese author best known in English-speaking countries. *The Lusiads* was translated into English in 1655 and since then many have attempted to render it into English verse. Just as one hears Spanish called "the language of Cervantes," so Portuguese is spoken of as "the language of Camoes." And rightly so, for Camoes may be credited with having established the written language and with having produced a work which has been an inspiring and unifying force within and between Portugal and those who claim her culture.

Somewhat earlier than *The Lusiads*, we must remember the excellent lyric poetry which was written in Portugal and published in collections called *Cancioneiros* (for example, the *Cancioneiro geral* of 1516). Later in the sixteenth century, a foreign poetic influence, that of Italy, was popularized by Sá de Miranda in the introduction of many new verse forms. To this period, too, belongs the founder of the Portuguese theatre, Gil Vicente (1470?-1539?), who is likewise claimed by Spain, being the author of dramatic compositions in the Castilian tongue as well.

The more modern phase of Portuguese activity centres to a great extent around the giant daughter of the western hemisphere, Brazil. The discovery of Brazil in 1500 by Pedro Alvares Cabral was followed by a sincere attempt to colonize (not exploit). The sixteenth to twentieth centuries have seen the South American territory going through a long process of evolution into the modern nation of to-day. Cycles of sugar, rubber, and coffee have in the past given Brazil a somewhat unbalanced economy, which has reached a more even keel in modern times.

The advent of Napoleon into the Iberian peninsula caused the whole Portuguese court to move to the New World. Some years later, in 1815, the Kingdom of Brazil was established, equal in status to that of Portugal. With the court had come a large number of scientists and men of letters, libraries and collections of art treasures. The wealth of Portuguese culture, centred in Brazil, imprinted a beneficial stamp never to be lost. The ports of Brazil had been opened to world trade and business enter-

prise encouraged. A new era for the colony had dawned. Shortly after King Joao returned home, leaving his son Pedro as regent, the independence of the country was proclaimed. This was brought about on September 7, 1882, by means of a bloodless revolution, through the will of the Brazilian people, and, apparently, following advice which the emperor had given his son before his departure.

The reign of Pedro I, who felt Brazilian through and through, but had been *born* in Portugal, ended with his abdication. A charming man of many amorous adventures, his life was one of burning intensity. He died at an early age, in his thirties, but not before he had returned to Portugal and through personal leadership in war had placed his daughter, Maria da Gloria, in her rightful place on the Portuguese throne.

Pedro's young son, Pedro II, was proclaimed Emperor of Brazil at fifteen years of age, after a regency which had lasted through his minority. Having been raised under careful surveillance, he grew into a model citizen, husband, and father. An earnest scholar and an industrious worker, he was, during his long reign of forty-nine years, one of the most enlightened monarchs the world has ever known. A protector of justice and democratic ideas and a patron of arts and letters, he was, lacking the colour of his vivacious father, the bourgeois ruler *par excellence*. While he was scorned by some for his simple ways, he was dearly beloved by the majority of his subjects. A world traveller on the few occasions he felt free to absent himself from affairs of State, he toured Europe, the United States, and part of Canada. Inaugurating the Centennial Exposition in Philadelphia in 1876, accompanied by his Empress Dona Thereza, Pedro had the opportunity of becoming well acquainted with the northern republic on an extended tour. Crossing the border at Niagara Falls, he and his entourage continued on to Toronto, Montreal, Quebec, and the Gaspé. During a later absence in Europe, for reasons of health, while his daughter, married to a foreign prince, was acting as regent, a decree abolishing slavery was finally passed by the government. One of Don Pedro's greatest hopes had been realized. But a grave crisis arose. In 1889, supported by the disgruntled landowners, the republicans obtained a majority of power. America's empire was no more. Perhaps because its Emperor was too democratic, too much of a humanitarian. Be this as it may, the Brazilian royal family was peacefully deposed, and Pedro's descendants have been allowed to keep their estates and are treated with every respect by their fellow-citizens of the Republic of the United States of Brazil.

In the field of literature, during the nineteenth century, in Portugal one might choose Garrett as the outstanding representative of the drama, and the widely translated Eça de Queiroz as the most important novelist. Brazilian letters, starting with the chroniclers shortly after the discovery, have continued to grow in importance. During the nineteenth century the French influence was prominent. More recently there has been a trend towards nationalism. The question of slavery occupied the thoughts of many poets before the abolition. Many modern novelists, like Azevedo and Graca Aranha, have concerned themselves with social problems also. Machado de Assis has often been looked upon as the best novelist of South America; and *Rebellion in the Backlands* (1902) by Euclides da

Cunha, was called the most important book of the year in the United States when translated into English. It was set on a par with *War and Peace*—*New Republic* even compared it to *Don Quixote*.

In music Portugal made valuable contributions to the early collections of songs with the above-mentioned *cancioneiros*. By the early fourteenth century a chair of music had been established at the University of Coimbra. Later, rivalling the composition of Victoria in Spain and Palestrina in Italy, are those of Duarte Lobo (1565?-1643), a contrapuntist of note and possibly Portugal's greatest musician. King John IV, sixteenth century, was the author of one of the oldest books of musical criticism, the *Defence of Modern Music*. His outstanding contribution is in musical bibliography and library science. Marcos Portugal, early nineteenth century, is Portugal's best composer of opera. He followed the royal court to Brazil, and died there some years later. Domingos Bomtempo, also nineteenth century, is considered the founder of modern music in Portugal. His greatest work is the *Requiem of the Memory of Camoës*. He established the first Portuguese symphony orchestra, and founded the National Conservatory of Music. Alfredo Kiel was the composer of the first opera printed in Portuguese, and Ruy Coelho is a leading contemporary in this genre.

Brazil's Carlos Gomes, nineteenth century, achieved a triumph in the presentation of his opera, *O Guarani*, based on the Alencar account of national history, at the La Scala opera house in Milan. Verdi, who was present, is supposed to have said: "This young man begins where I leave off." The outstanding contemporary is the well-known Vila-Lobos, who is keenly interested in folk-lore themes and in teaching music to young Brazilians. His music has become popular in North America, and the musician himself recently made a successful tour of the United States.

In architecture we should not fail to mention the national "Emmanuel" style which flourished in Portugal under King Emmanuel I, early sixteenth century. In painting our interest will be held by the modern Brazilian, Portinari, akin to Mexico's Diego Rivera through his work on murals. Portinari's paintings appeared in the Brazilian pavilion at the New York World's Fair, and some are hanging in the Library of Congress, Washington.

In the realm of science, a Brazilian, Alberto Santos Dumont (1873-1932), was a pioneer in aviation. Another Brazilian, Dr. Oswaldo Cruz, cleaned up the unhealthy yellow fever conditions in Rio de Janeiro, Pará, and other parts of the country. In his memory, the Oswaldo Cruz Institute of Rio carries on extensive investigations into tropical diseases. The Butantan Institute of Sao Paulo leads in the production of snake antitoxins.

At the present time the Portuguese-speaking nations have a population of about 62,000,000. Seven million people are in the motherland, half a million in the Azores and Madeira Islands, and nine million in the Portuguese colonies in Africa (Cape Verde Islands, Portuguese Guinea, Angola, Mozambique) and in the East (Goa, Damao and Diu in India, Macao in China, and part of Timor in Malay). The bulk of the Portuguese-speaking population is the forty-six million inhabitants of Brazil, a land larger than the United States and only slightly smaller than Canada. Of interest is the fact that there are some two hundred thousand Portu-



guese-speaking persons in the United States itself. The State of Massachusetts publishes at least one daily Portuguese language newspaper, and weeklies appear throughout New England and California.

The Portuguese, in their career of exploration and colonization, have always looked upon the conquered peoples with tolerance and justice. Seeing man as man, whether he be white or brown or black, they have refused to set up barriers of race, colour, or language. These ideas are perpetuated in modern times in Portugal, in her colonies, and in Brazil. Already inspired by this goodwill toward all, the Portuguese Serafim de Freitas published in 1625 his *De justo imperio lusitanorum asiatico*, and Manuel da Nóbrega, in the sixteenth century, prepared his plans for colonizing and civilizing Brazil. As leaders in international relations and international law, the Brazilians themselves have stood out. As early as 1824 Helio Lobo proposed hemispheric solidarity with a basis of community of interests; Rio Branco, in the late nineteenth century, worked for a collective defence of America, and sought the co-operation of Europe in a spirit of harmony and progress; and Nabuco, too, another modern, urged these same ideas of "love, order, and progress" as a foundation for world peace. Ruy Barbosa, an outstanding figure at the Second Hague Convention in 1907, pleaded for the rights of small nations and the principles of arbitration. He later served as a judge of the Permanent Court of Arbitration at The Hague. A present-day Brazilian, Oswaldo Aranha, former president of the General Assembly of the United Nations, has continued the fight for the universal brotherhood of man.

In the modern world, the motherland, Portugal, a republic since 1911, continues to play her rôle in European post-war recovery. Participating in the Recovery Programme as one of the sixteen nations concerned, Portugal is among the few members able to pay for their share of supplies received from America. Also, large sterling balances which have accumulated to Portugal's credit are permitting her to place orders of some size in Great Britain for goods such as hydro-electric machinery, dock equipment, and ships. British-Portuguese trade and financial agreements of importance have been concluded recently. The spirit of the age-old alliance with Great Britain, as the keystone of Portuguese diplomacy, has not changed. Great Britain realizes on her side the strategic importance of Portugal and its African territories. Portugal herself is aware of this fact, and is keen on raising the economic production of these possessions. The United States, too, is sharing in this interest, and has been granted a continuing use of airfields in the Azores. This adds to the air activity in the Portuguese regions, where Lisbon, the capital of Portugal, has been the hub of international flights to and from Europe. One can see in the whole Portuguese position the "nation's rugged individualism in efforts to keep economy well balanced at home and in (the) colonies," as one journalist has put it. Even the most eastern remnant of the once-great empire, Macao, the island possession off China's coast, oriental in population and in customs, has shown a steadfast devotion to Portugal. Macao has been firm in resisting overtures from neighbouring countries to lure it away from the Portuguese connection.

In America, Brazil, heir to the Portuguese tradition of humanitarianism, is playing an important part in world affairs. As an active member

of the United Nations and the Pan-American Union, Brazil has made her influence felt. We have already mentioned the work of Dr. Oswaldo Aranha, who, skilfully following a middle road in his work in the United Nations and elsewhere, has sought to promote world peace. Having been instrumental in having the Ukraine join the Security Council and in bringing about the partition of Palestine, his philosophy is that the democracies should make their way of life sufficiently attractive to win back those who have forsaken that road. His route to a better world, shared by the peace-loving Brazilians generally, is well symbolized in the motto on the Brazilian flag: "Order and Progress."

A vast UNESCO project, promoted by Brazil, would develop the Amazon Valley, through the agency of the "International Hylean Amazon Institute." This undertaking, to be shared by the neighbouring countries, promises, if properly administered, great economic and sociological returns. "The Lost World," as Sir Arthur Conan Doyle described part of the vast region in one of his stories, may some day come into its own. Truly, Stefan Zweig had reason to call Brazil "a land of the future."

The Portuguese is a culture of manifold attractions. Whether our interest is in Portugal, in her colonies in Africa and Asia, or in Brazil; whether our interest lies in music, art, literature, science, or human relations; in some commercial fact or venture, such as the one reflected by a recent newspaper item which announced that the arrival of Brazilian oranges in Toronto was "the latest thing on the wholesale market"; or in an event of international goodwill, such as the thirty-ninth International Rotary Convention in Rio in 1948, we shall find rich rewards. Any efforts we put forth to know our Portuguese-speaking neighbours better will be amply reciprocated.

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MARIA CHAPDELAINE

*Abridged by permission from "French Canada in Fiction,"  
by R. K. Hicks, which appeared in the "Dalhousie Review,"  
July, 1922*

**L**OUIS Hémon was born to travel and to write. He began as a sporting journalist in Paris, moved to London, where he made many friends and wrote a novel about prize fighters and the ring, learned to box, and developed his great skill in swimming, collected material on slum conditions and the life of the metropolitan poor. René Bazin, in an illuminating essay on Hémon in the *Revue des Deux Mondes*, finds in this early work, what we cannot fail to distinguish in *Maria Chapdelaine*, a deep respect for religion, a high sentiment of moral values, and above all, a power of emotion proceeding from the truth and directness of the man's soul.

In the fall of 1911, Hémon left Europe on a tour of literary adventure, perhaps even with the already formed intention of writing on New France, certainly in the hope of escape from cities and over-civilized men. His early letters from Montreal are the usual expression of immigrant wonder, touched with a not so usual colouring of appreciation. He likes the climate, finds the inhabitants rather stimulating, is interested in the old vocabulary of Canadian French, but on the whole finds that the great city is too much like Europe, and so pulls out for the north.

In the spring of 1912, Hémon settled down as hired man on the newly-cleared farm of M. Bédard, some miles north of Lac Saint Jean, and the novel is the fruit of his observations and experiences. It was completed early in 1913, and the young author set out for the West, in his characteristically energetic manner, on foot. In the summer of that year, tramping the ties in a rain-storm near Chapleau, he was run down and killed by a train—an incalculable loss to literature and to humanity.

Mme Bédard gives a little sketch of the author at work watching the others pulling stumps, and on this occasion making no move to help. She protests with a kindly jest, but Hémon keeps on with his job of recording impressions in his mind, seeing the toil and sweat as a detail in the epic struggle of man with the forest. This is how he wrote it:

"Edwige Légaré had tackled a stump, alone; one hand against the trunk, with the other he grasped a root, as a wrestler might grasp the leg of some huge opponent, and he struggled with the joint inertia of earth and wood, like an enemy filled with hatred and infuriated by resistance. The stump gave way suddenly and rolled over on the ground; he passed a hand across his brow and sat down on a root, dripping with sweat, numb with exertion."

The picture is symbolical of one aspect of the work. As Bazin points out, *Maria Chapdelaine* is the epic of the pioneer's struggle with nature, but it is not wholly, not even mainly, epic. It might be said with more accuracy that *Maria Chapdelaine* is a sort of Canadian Georgic in monthly



cantos: twelve out of fifteen chapters, for instance, are definitely assigned to different months. The story opens with the last crossing of the Péribonka in April, and ends with the death of Mme Chapdelaine in the spring of the following year. There are sketches of most branches of farm work, and a gallery of rural portraits.

The plot is simplicity itself. Maria, the silent daughter of Samuel the "défricheur," is sought in marriage by their only neighbour, Eutrope Gagnon, who comes to "veiller," but dare not declare his suit. With spring and open water, arrives the romantic figure of François Paradis, "coureur de forêts" and guide—François of the clean-cut features and daring eyes. They are in love, but nothing is said; only, before he goes north again, François murmurs, "You will still be here next spring?" and Maria replies, "Yes." But François will not wait for spring: in the last days of the old year he leaves his logging camp, alone, on foot, and is lost in the bush. Maria's romance is over, and the true dramatic struggle of the plot begins with the arrival of another suitor in the person of an Americanized "Canadien." Lorenzo Suprenant works in the cotton mills at Lowell, and is in a position to offer all the comforts and amusements so conspicuously absent from the Saguenay farm. Maria must choose between Eutrope and Lorenzo, between Quebec and New England. She loves neither of the men, but she knows she must settle down and begin her "règne." In a magnificent final chapter she hears the voice of the old province and decides for Eutrope and the habitant life.

The plot as outlined seems conventional, and one may be pardoned for suspecting at first that it is merely a string to fasten together a series of habitant pictures, or that perhaps the real centre of the work is the "défricheur," with the spirit of the forest planing like a malignant fate above his unwitting head. But these ideas are soon dispersed, and it finally appears that every scene and incident has its place in a perspective that leads straight to the climax of the Voices. The work is a labour of exact selection and composition, as fine in construction almost as a play, and containing page after page that is poetry in all but rhyme. It is clear that the author's intention is to portray the soul of New France in the real and human, though allegorical, person of Maria. On the artistic side, a fine specimen of French craftsmanship; on the emotional, a profound evocation of the soul of a people.

Setting aside for the moment the emotional content of the novel to regard it as a series of sketches, one realizes the visual possession of a gallery of rural types and scenes, line drawings in prose. What is to be observed in them, is his power of drawing an apparently commonplace picture and then suddenly illuminating it with a living flash of colour or idea, much as stage lighting can turn drab textures into rich-dyed stuffs.

The fact is that most of the descriptive passages are rhythmically and syllabically pictorial. The method is rather that of poetry, than that of

prose. Only occasionally can the translator transfer the image of his own medium: the whole colouring can be found only in the original, and can be fully appreciated only by a French ear.

But the artistic perfection of *Maria Chapdelaine* is not the main source of its potency and satisfaction. One closes the book with the same feeling of calm appeasement that comes after seeing a great play—a true catharsis of emotion. The elements of this seem to lie in the author's presentation of the struggle as a loyal and uncomplaining combat in which the antagonists are evenly matched: Samuel is at constant grips with the forest and the seasons, but hard work, courage, and common sense pull him through. Madame Chapdelaine has her daily round and her occasional regrets for the "old parishes," but she believes in her man, and again the eternal "bon sens" of the French temperament is here to stay. That is the essentially French note of the work: the capacity for seeing things as they are and accepting them for the best that can be got out of them. It is significant that the two representatives of this national "bon sens" are women. No country owes more to its women-kind than France, and in this little story of Quebec it is easy to understand the reason.

Those who know the book will remember the majestic crescendo of its conclusion, rising from the return of Lorenzo, through Samuel's lament and eulogy, to the climax of Maria's decision. It is spring again, and Maria ponders the future in the light of her dead mother's devotion to duty, while the rain drums its message on the roof. The hardships and difficulties of her mother's life take their true proportions, until the girl sees her as a pattern of the heroic virtues of her race toiling and enduring in loneliness and wild surroundings, without losing her grip on the reasoned orderliness of life, without abating the gentleness and gaiety which are the fruit of generations of settled existence. In this, Maria feels, she has the power to follow her mother's example, but is it worth while?

Then her thought passes into a sort of waking dream and she hears, like the Maid of France before her, the voices of her country. The first speaks of the poetry of the seasons, the wonder of returning spring, the feel of newly-softened earth under foot, the joyful beasts turned out to the new grass, of summer and harvest and winter. But now, as by a miracle, the hate and fear of winter had left her. Winter meant the homeliness of the weather-stopped house, and without—the long, deep silent peace of the drifted snow. The glamour of the cities rises again, and the second voice reminds her of the foreign tongue and strange songs in the mouths of children; it recalls the old familiar sound of lake and village names—Lac à l'Eau Claire, la Famine, Saint Cœur de Marie, Pointe Vaches—with their warm suggestion of brotherhood and friendship. The tune of "La claire fontaine" rings through her imagination. But the light is failing and the forest resumes its hostility, stretching the black bank of its trees, terrible as an army with banners.

Maria shivered. The emotions that had warmed her heart passed away, and she told herself:

"All the same, it's a hard country here. Why stay?" A third voice, stronger than the others, rises in the silence, the voice of old Quebec. It came like the sound of a bell, like the solemn shout of organ pipes in churches, like a song of plaintive mourning, like the long piercing call of woodsmen in the forest. In that voice in truth was all that makes the soul of the Province—the cherished rites of the old faith, the charm of the ancient close-guarded language, the splendour and savage strength of the new country where an age-old stock has recovered its youth.

The Voice goes on to tell Maria of three hundred years of custom and tradition faithfully preserved, so that the ancient leaders might return without regret to find nothing changed, nothing forgotten. In a passage of sustained poetry the Voice extols the eternal conservatism of the peasant mind, reminding her of the stout hearts and strong hands of her peasant forefathers in old France; of the sacredness of all that they brought with them, their language, religion, virtues: yea, their very faults are sacred things, not to suffer the touch of change. The one duty, the Voice tells her, is to endure, so that after centuries the world may say—This is a people that cannot die:

"That is why you must stay in the province where our forefathers stayed, and live as they lived, obeying the unspoken command that was born in their hearts, that has passed into our own, and that we must hand on in our turn to many children: In the land of Quebec nothing must die—nothing must change."

And that is why, in May, Maria says to Eutrope:

"Yes . . . If you wish I will marry you, as you ask, the spring after this spring, when the men come back from the bush for the seeding."

R. KEITH HICKS.

## CONTINUOUS PROSE EXERCISES

Based on *Maria Chapdelaine*

### A.

Samuel was interested in (*s'intéresser à*) clearing land rather than in farming. This was the fifth homestead which he had had, and each time as soon as he had cleared his fields and had built a stable, a barn, and a house, he had lost all interest, had sold what he had worked so hard to gain, and had gone to begin all over again farther north. If he had been able to settle down somewhere, he could now, no doubt, have been well off. But it is unfortunate that men who have had all their lives to gain their bread by the sweat of their brows are incapable of enjoying the fruits of their work when they are well off at last, and continue their hard life until death. Samuel worked from dawn to dark (night) on his homestead, and was happy in doing so (*le*), although his wife often wished that they could settle somewhere and stay there.



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### B.

François had much to relate to Madame Chapdelaine. After the death of his father he had sold the farm, and since that time he had served as a guide from time to time and had traded a great deal with the Indians. If he had remained on the farm he would have felt like an animal tied to a stake. Mrs. C. was astonished that he preferred to live in a tent in the bush, getting himself eaten up by mosquitos, rather than to settle in one of the older parishes where there were stores and churches. He felt a bit ashamed of his unreasonable tastes when she said such things, and lowered his eyes towards his mud-covered boots. He told them of the places he had visited. Up north, he said, the winters were much longer, and there were no horses. Dogs were hitched to the sleighs. These dogs were fed only once a day with frozen fish. He had always got along well with the Indians. Once his father had gone hunting to the head of Rivière-aux-Foins. While felling a tree he had got hurt, and had lain half frozen until the Indians had found him next day. They had put him on a sled, had taken him home with them and had looked after him. In leaving them, he told them to come and see him next spring, when they were going to Mistassini to sell their furs. When they came he put them up, and gave them blankets, tobacco, and axes. After that they always stopped at his place, and his father always had the choice of their fine furs.

ANONYMOUS.

## Le Bruit court

de l'Alberta et d'ailleurs dans le grand Ouest

### SUMMER SCHOOLS

**T**HIS year, as far as we know, there have been three summer courses in oral French in the Canadian West: at Fort Garry, Manitoba; at Banff, Alberta; and at Shawnigan Lake, B.C. The schools at Fort Garry and Shawnigan Lake re-opened last year for the first time since the war, and the teachers of French of Alberta, interested in the spoken language, learn with much satisfaction of the re-opening of these two centres of study and practice. We have heard little of the detail of the set-up of these schools, but reports are that the staff is excellent in each, and the number of students, limited. This is a feature of each of the Western schools, and one of the students at Banff this summer said that he found that he had greatly benefited from his course in the Alberta school, because of the daily opportunity for conversation with a member of the French staff in the afternoon, for in this part of the country students in oral French courses are counted by the dozens, rather than by the hundreds.

The enrollment at Banff was again between thirty-five and forty, with a staff of three, and one assistant. Two of these were specialists from Paris; the director, from Provence; the assistant, from Geneva. There were three French chalets this summer, housing about twenty-five students. Since 1946 there has been a rapid increase in the number of young students from high schools and junior university courses, and of students and teachers from the East, visiting the mountains for the first time. In order to meet the needs of a widely differentiated facility in speaking French, a programme has been worked out on three levels, with advancement from one to the other made as simple as possible during the session for those demonstrating unusual aptitude and progress.

### ASSOCIATIONS OF TEACHERS

Both Manitoba and British Columbia have organized provincial associations of teachers of French. Saskatchewan has none; Alberta has at present one group—the Association of Teachers of French in Calgary. Since younger teachers are entering the field, it is hoped that a wider organization will develop soon. At the end of this last summer session at Banff, an informal meeting was held of all teachers of French in the four Western Provinces. A very profitable exchange of news and views resulted. Expressions of opinion, based on experience in the various regions of the West, were often spicy and amusing. Irene Wright, of Ocean Falls, B.C.; George Gilliland, Prince Albert, Saskatchewan; Hubert Mayes, a recent graduate of the University of Manitoba, acted as spokesman for their respective provinces, with Irene McBride, Stuart Kennedy, Eunice Robertson, Harold Gish, Michiel Toma, and Jessie Maxwell, representing Alberta. Everybody made careful notes of the various text books now in use in the West, together with items of information about courses, revision of courses, and trends in the four provinces. Lack of adequately prepared teachers in all areas, and of pupils, capable of successfully coping with very ambitious programmes, seems common to all provinces.

## TRENDS IN ALBERTA

Early in 1948, the *Review* reprinted from the Department of Education bulletin a statement concerning the aims and objectives of the teaching of French in Alberta, with a description of conditions which limit these objectives, at present. The question of greatest importance to teachers and administrators is, of course: What is being accomplished toward bettering conditions so that the teaching of French and the results obtained will be better in the province?

Various trends and some definite projects, already undertaken, are worthy of note. In the summer of 1947, the Faculty of Education, now responsible for all teacher training, offered in Edmonton an experimental three-week course, labelled "Methods in Teaching French." About a dozen teachers and student-teachers enrolled, and the workshop approach was tried, combining with discussion of methods in the two-hour class each day a generous portion of oral and aural practice. This course was not offered in 1948, however, probably owing to a temporary leave of absence of a number of the staff.

The existence now of at least three other summer courses in the West, is another proof of a growing interest in French as a living language. Last year the Department of French of the University of Alberta gave a greater impetus to this slow shift of emphasis. The head of the department, Dr. Dennis M. Healy, with the full co-operation of the assistants of his staff in both Edmonton and Calgary, re-organized the first year course in French, and launched forth, with marked success, on a course in "*Scènes de la Vie française*," by Chinard, stressing a knowledge of France and of the French people, as well as of the French language, through the technique of "lecture expliquée," dictée, "lecture orale," "disques," "composition orale," in addition to a necessary review of basic grammar and a thorough mastery of quantities of basic French idioms. Convincing proof of the sincerity and soundness of this new trend was offered, when, in March and April, an oral examination was given individually to each student in the course, in both cities, Dr. Healy himself coming to Calgary to conduct the test of students' oral and aural facility in French.

### ALLIANCE FRANCAISE AND CERCLES FRANCAIS

Another indication of a more active interest in French is the revival in Calgary of the Alliance française and the organization of several "Cercles français" among students in the high schools, as well as in the branch of the Faculty of Education and of Mount Royal College. Two members of the University French staff came to Calgary last term to address these combined groups, together with members of the Calgary Association of Teachers of French. In this first lecture Monsieur Fauché traced the development of the French language, and in his second, he spoke on the province of Béarn. Dr. Healy delivered an address on "Ile de la Cité" in Paris, and another on France of to-day. This direct contact with informal and talented speakers from the university has greatly stimulated interest in the southern cities of Alberta.



## IN-SERVICE COURSE FOR TEACHERS

A most unexpected, and perhaps quite convincing sign of interest in self-improvement among Calgary teachers of French, was their decision last winter to form a night school class, primarily to study methods of teaching, and also some phonetics and reading. The Calgary School Board readily co-operated. A group of ten teachers met alternate weeks from October through April. They plan to continue this in-service course in 1948-1949, the time to be devoted entirely to oral and aural work and reading, leaving further discussions of methods to regular meetings of the city Association of Teachers of French.

## SCHOLARSHIPS

The "Cercles français" of Calgary high schools sent their tenth scholarship winner to study in Quebec, this time at Laval University, and two students to the Banff French school. The French Government again offered a generous sum to help students wishing to attend the Banff school. For whatever reason, no teacher from Saskatchewan or British Columbia claimed a portion of the fund this year. Provincial universities and teachers' association are informed about these scholarships. APPLY EARLY.

E. CATHERINE BARCLAY.

## COLIS A NOS CORRESPONDANTS FRANCAIS

### *Expressions typiques de ce que mes élèves pensent à ce sujet*

Nous aimons envoyer des colis en France car nous avons des lettres de remerciements si sincères et si touchantes.

Communications de France nous tiennent en contact avec son peuple et ses enfants, et nous rapprochent d'eux. Les Français n'ont pas tous les avantages dont nous jouissons, et nous aimons leur envoyer des colis.

### *Extraits de lettres de nos amis français*

Au nom de tous mes camarades, je viens vous remercier de tout coeur du volumineux colis de bonbons que vous nous avez envoyé. Dès leur arrivée nous les avons goûtés et plusieurs fois depuis; ils sont délicieux, vos bonbons.

Maintenant c'est la cueillette des groseilles et des framboises sauvages à la montagne parmi les sapins. A la fin du mois nous reprendrons la classe. Nous serons bien disposés après de si bonnes vacances.

Nous avons eu des parties de pêche aux truites, des bains, une journée passée à Miquelon, après une traversée en bateau de trois heures.

Mes élèves ont pu maintenir non seulement une correspondance amicale mais des envois assez réguliers de vêtements ou de nourriture avec de jeunes Français. Comme résultat, leur intérêt dans leurs études de français a augmenté d'une manière sensible.

NORAH ELLIOTT,

*Eastern High School of Commerce, Toronto.*

## A PRACTICAL VERB CHART

By CECILIA M. OSTER, *Gananoque High School*

This chart (reproduced on the opposite page) fixes in the student's mind the fact that the past indefinite tense is formed by using the present tense of the helper (auxiliary verb) with the past participle of the verb, that the pluperfect tense is formed by using the imperfect tense of the helper with the past participle of the verb, etc.

In Grades X and XI, we use a *five-column* chart because we have no formal lesson on the subjunctive before Grade XII.

The students prepare their own charts. A mimeographed chart (other than the line-drawing) would be of little advantage. The student learns the position of the tenses by repeatedly filling in the headings of the columns. At the same time, the student becomes familiar with the French names for the tenses and the spelling of the names. In Grades XII and XIII, I allow the omission of the pronoun subject except in the first column (the present and the past indefinite). In a complete chart, I demand both the masculine and the feminine forms of the third person, singular and plural. In the passive voice and in the verbs conjugated with "être," the student then gets practice in writing the agreement of the past participle. Each student completes a chart for each irregular verb and for each group of regular verbs. (I check all the charts, and the mark is part of the student's term mark.)

In Grade X, we review the present and the past indefinite tenses, learned in Grade IX, by writing in the chart the present and the past indefinite tenses of several verbs (a chart for each verb). Then, when we learn the formation of the imperfect tense, we name the column next to the present and fill in the "imperfect" space on all the charts begun. In the same way, we complete all the other (new) tenses. (I try to complete all the tenses of the indicative mood in Grade X, but, on occasion, I have had to leave the past definite and the past anterior to Grade XI.)

We use one copy of our chart for the English translations of all the tenses of one verb.

At review time, we use one chart for as many as eight verbs, writing only one person of each tense of each verb.

Frequently, for tests, we use a blank chart. (The students always have a number of blank charts prepared). The students are given time to write in the tense names, which must be written in French. Then I read (dictate), in English or in French, forms of the verb or verbs assigned for the particular day. The students write and number the form, in French, in the correct space on their chart. (These are as easy to check as any columnar verb test.) Frequently, too, I read short sentences in English, and have the students translate only the verb, putting the form in the correct space on the chart.

In the Grade X, XI, and XII classrooms, I have labelled the black-board to correspond with the notebook charts. (The tense names are printed on narrow cardboard strips which are thumb-tacked to the upper wooden frame of the slate.) This makes it possible for a number of students, from five to fifteen (the fifteenth for the imperative mood), to work together at the board and produce a completed chart of the verb. With a completed chart on the board, oral work is speeded up, and the student can readily check and correct his notebook chart.



# VERB CHART

voir—to see

l'indicatif

le subjonctif

le présent		l'imparfait		le futur		le conditionnel		le passé défini		le présent		l'imparfait	
je vois	tu vois	je voyais	tu voyais	je verrai	tu verras	je verrais	tu verrais	je vis	tu vis	que je voie	que tu voies	que je visse	que tu visses
il voit	elle voit	il voyait	elle voyait	il verra	elle verra	il verrait	elle verrait	il vit	elle vit	qu'il voie	qu'elle voie	qu'il vît	qu'elle vît
nous voyons	vous voyez	nous voyions	vous voyiez	nous verrons	vous verrez	nous verrions	vous verriez	nous vivons	vous vivez	que nous voyions	que vous voyiez	que nous visions	que vous vissiez
ils voient	elles voient	ils voyaient	elles voyaient	ils verront	elles verront	ils verraient	elles verraient	ils vivent	elles vivent	qu'ils voient	qu'elles voient	qu'ils vissent	qu'elles vissent
le passé indéfini		le plus-que-parfait		le futur antérieur		le cond <sup>l</sup> antérieur		le passé antérieur		le parfait		le plus-que-parfait	
j'ai vu	tu as vu	j'avais vu	tu avais vu	j'aurai vu	tu auras vu	j'aurais vu	tu aurais vu	j'eus vu	tu eus vu	que j'aie vu	que tu aies vu	que j'eusse vu	que tu eusses vu
il a vu	elle a vu	il avait vu	elle avait vu	il aura vu	elle aura vu	il aurait vu	elle aurait vu	il eut vu	elle eut vu	qu'il ait vu	qu'elle ait vu	qu'il eût vu	qu'elle eût vu
nous avons vu	vous avez vu	nous avions vu	vous aviez vu	nous aurons vu	vous aurez vu	nous aurions vu	vous auriez vu	nous eûmes vu	vous eûtes vu	que nous ayons vu	que vous ayez vu	que nous eussions vu	que vous eussiez vu
ils ont vu	elles ont vu	ils avaient vu	elles avaient vu	ils auront vu	elles auront vu	ils auraient vu	elles auraient vu	ils eurent vu	elles eurent vu	qu'ils aient vu	qu'elles aient vu	qu'ils eussent vu	qu'elles eussent vu

Student's Name .....

## A METHOD FOR CORRECTION OF SENTENCES

In language teaching there is no one method that is necessarily the best method for doing any part of the work. What one teacher finds satisfactory is not always the method liked by another, nor does a teacher use one method only; in fact, and preferably, he will use various methods so as to avoid stereotyped lessons. However, the following method has been found to be one very satisfactory way of correcting sentences which have been translated into the foreign language as a homework assignment.

Before the class enters, the black-board is marked off into suitable spaces which are numbered, the page number and exercise being also clearly indicated. (This may be done at the end of the previous lesson while the pupils are working at their homework assignment). The pupils are trained at the beginning of the fall term to go to the board as soon as they enter the room and write on it the English of the sentences to be discussed, if their homework assignment has been such an exercise. The first pupil to enter the room writes the first sentence; the second, the second; and so on, until all are on the board.

All books are closed, and the first pupil is asked to give the first sentence orally, in the foreign language. He is checked, if there is an error, and given an opportunity to correct it himself. If he is unable to do so, another pupil makes the correction. The other pupils may ask questions regarding the spelling of certain words, the endings of past participles, etc., or they may give alternative constructions and synonyms. These questions the first pupil handles, if possible—if not, the teacher steps in. When the sentence has been given correctly orally, it is put on the board, usually not by the pupil who gave the oral translation, but by another. As he is writing it on the board, the second sentence is dealt with orally, and this procedure is continued until all the sentences are on the board.

Notebooks containing the pupils' translation are now opened, ready for correction, and the sentences are considered again. Alternative constructions are now written in, so that each pupil may check his work and have correct sentences in his notebook at the end of the lesson. The pupil who writes the sentence on the board automatically stands when his sentence is to be checked, so that he is ready to answer any questions that may be asked. After the oral questioning and drill there should be few errors, if any, in the written work. There is a penalty of five minutes detention after school for each mistake for those who make errors. When time permits, extra drill on important points may be done after the correction of the written work.

The reasons for the various steps in this procedure, the aims and results achieved, should also be noted. Why have the English written on the board, when it is in the text which each pupil has on his desk? There are two reasons for this: first, when all books are closed, attention is concentrated in one place, the sentence under discussion; secondly, no pupil may help himself by a hasty glance at vocabulary, etc., in the text. He must *know* the work he did for homework, and his lack of preparation becomes very obvious when he has no book to help him.

During the oral discussion there is a great deal of pupil activity, since other pupils check the answer of the first one, and he in turn tries to deal with their questions. The penalty for errors in a written sentence, and the fact that it is usually a different person who writes it from the one who gave it orally, helps to increase this pupil's activity. All pupils try to be sure that they can reproduce the sentence correctly, and with this in mind they do ask numerous pertinent questions, including requests for repetition of parts or all of the sentence. They also insist that the pupil giving the sentence orally speak distinctly and audibly—a point we need to work at continually with some pupils. This oral discussion should be carried on in the foreign language, as much as possible, and helps the pupils to gain a certain readiness to try to express themselves in that language.

The teacher may have a number of detentions during the first two or three weeks, but that number decreases with great rapidity as the pupils find that, by close attention and careful questioning, they may be fairly sure of having no errors when they write sentences on the board.

To sum up: this method helps to keep the interest and attention of the whole class concentrated on one sentence at a time; it increases pupil activity and the pupils' use of the foreign language; and, finally, it tends to produce more accuracy in written work.

MAUDE STANDING, N.T.C.I.

#### GRADE XI—FRENCH SIGHT

*Une dame bien élevée et surtout discrète.* — Un jour, une dame, voyageant en chemin de fer, ne cessait de demander au chef de train quand on arriverait à Bellevue. A chaque station, elle mettait la tête à la portière et lui disait: "Pardon, monsieur, sommes-nous à Bellevue?" Tout disposé qu'il était à obliger les voyageurs, le chef de train, à bout de patience, fit remarquer poliment qu'il était inutile de lui répéter si souvent la même question, et qu'il ne manquerait pas de l'avertir quand on arriverait à Bellevue.

Enfin, on arrivait à Bellevue, et un employé vient à la portière du compartiment où se trouvait la dame et annonce très distinctement: "Bellevue, cinq minutes d'arrêt." Puis le train s'ébranle, et le chef de train allait sauter dans son wagon, quand la voyageuse, sortant la tête par la portière, lui dit: "Dites-moi, s'il vous plaît, quand arriverons-nous à Bellevue? — Mais nous y sommes, à Bellevue! répondit le chef de train, qui se préparait à siffler pour faire arrêter le train. — Je vous remercie bien de votre obligeance, dit alors doucement la femme à l'employé exaspéré, mon cousin demeurait autrefois ici."

Pargment—*Le Français Oral* (Heath & Company)

1. Les employés de chemin de fer sont-ils généralement polis?
2. Pourquoi ce chef de train était-il impatient?
3. Combien de temps s'arrête-t-on à Bellevue?
4. La dame y est-elle descendue?
5. Qu'a-t-elle demandé encore quand le train a été prêt à repartir?
6. Qu'allait faire le chef de train?
7. Cette dame voulait-elle descendre du train à Bellevue?
8. En quoi cette station l'intéressait-elle?

W. IRENE ABBOTT, *Brampton High School.*

## THE PASSIVE IN FRENCH

### *Cours Moyen de français—Part I. (LESSON XXIV)*

#### (a) *Clarification of Active and Passive Voice*

In an Active sentence, the Subject does the acting; in a Passive sentence, the Subject is acted upon.

*Examples:*

1. The dog bites the man. (Active)
2. The man is bitten by the dog. (Passive)

#### (b) *Formation of the Passive*

The appropriate tense of *être* with the Past Participle, which agrees with the Subject since the auxiliary verb is *être*.

*Examples:*

1. It is admired.—*Il est admiré.*
2. I was followed.—*J'étais suivi.*
3. She will be killed.—*Elle sera tuée.*
4. The jewels would be sold.—*Les bijoux seraient vendus.*
5. The door has been closed.—*La porte a été fermée.*

NOTE: *Êté* is always invariable since it is conjugated with *avoir*.

6. The tourists had been seen.—*Les touristes avaient été vus.*
7. The lessons will have been finished.—*Les leçons auront été finies.*
8. We would have been found.—*Nous aurions été trouvés.*

NOTE: The Past Definite of *être* with the Past Participle is used in bookish context instead of the Past Indefinite.

*Examples:*

1. Joan of Arc was burned in 1431. (Bookish Context).—*Jeanne d'Arc fut brûlée en quatorze cent trente et un.*
2. It was on this square that Joan of Arc was burned. (Conversational Style).—*C'est sur cette place que Jeanne d'Arc a été brûlée. (not était brûlée)*

#### (c) *ON with the Active Verb where a Passive Construction is impossible in French.*

NOTE: In French, the Direct Object of the Active becomes the Subject of the Passive, not the Indirect Object. In English, both are possible.

*Example:*

Mr. Robinson gave a present (Direct Object) to the boy (Indirect Object) (Active Sentence)

1. A present was given to the boy by Mr. Robinson. (Passive Sentence)
2. The boy was given a present by Mr. Robinson. (Passive Sentence).

In French the second sentence is impossible, since the Indirect Object of the Active is being used as the Subject of the Passive. NOTE: If the verb takes an Indirect Object in French, the sentence must be put into the Active, using *on* as the Subject and a verb in the third person singular.

*Examples:*

1. This letter has been answered. *Répondre* takes an Indirect Object; therefore the sentence must be put into the Active so that *répondre* retains its Indirect Object.  
One has replied to this letter.—*On a répondu à cette lettre.*  
NOTE: The tense of the verb must remain the same in the Active as in the Passive.
2. He will be ordered to leave.—*On lui ordonnera de partir.*
3. The children had been allowed to play.—*On avait permis aux enfants de jouer.*
4. The traveller is advised to stay.—*On conseille au voyageur de rester.*

(d) *Passive Replacements*

The Passive is used less frequently in French than in English and can be avoided in one of two ways.

1. *On* with the Active, if the agent is not specified.
2. The reflexive, if the idea of agency is remote, and if the action is (or was) in progress.

*Examples:*

1. This book is published in Paris.—*Ce livre est publié à Paris.*  
The agent is not specified; therefore the Passive may be avoided by using either of the above-mentioned ways.  
(a) *On publie ce livre à Paris.*  
(b) *Ce livre se publie à Paris.*
2. That will be found on page ten.—*Cela sera trouvé à la page dix.*  
(a) *On trouvera cela à la page dix.*  
(b) *Cela se trouvera à la page dix.*
3. These ties have never been sold.—*Ces cravates n'ont jamais été vendues.*  
(a) *On n'a jamais vendu ces cravates.*  
(b) *Ces cravates ne se sont jamais vendues.*

NOTE: If the agent is specified, the Passive must be used.

*Example:*

She was killed by the robbers.—*Elle a été tuée par les voleurs.*

It will be noted that only a very simple vocabulary was required for the example. When the grammatical points have been mastered, it might be well to give the class the examples in (b) on p. 196 of *Cours Moyen I*.

(e) *Past Participle without Auxiliary*

It agrees with the noun to which it refers, since it is partly adjectival in function.

*Examples:*

1. A few cyclists, compelled to go to their work, were unhappy.  
—*Quelques cyclistes, obligés de se rendre à leur travail, étaient malheureux.*
2. The shoes, lost in the park, were black.—*Les souliers, perdus dans le parc, étaient noirs.*
3. Fine, flat, well-sheltered beaches.—*De belles plages plates et bien abritées.*

NOTE: The past participle *abritées* agrees with *plages* as do the adjectives *belles* and *plates*.

(f) *Passive Infinitive*

Formation: The infinitive of *être* and the past participle. The past participle agrees with the Subject.

*Examples:*

1. She wanted to be loved.—*Elle voulait être aimée.*
2. They are proud of having been chosen.—*Ils sont fiers d'avoir été choisis.*

NOTE: The Passive Infinitive is in many cases replaced by the Active Infinitive.

*Examples:*

1. House for sale (to be sold).—*Maison à vendre.*
2. St. Malo is also worth visiting. (literally "to be visited.")—*Saint-Malo est aussi à visiter.*
3. I heard *Jeanne au pain sec* recited.—*J'ai entendu réciter "Jeanne au pain sec."*

ELIZABETH SMITH, *Belleville C.I.*

### PROJECTS IN GRADE X

Last year I had an enthusiastic Grade X class, and I decided their vocabulary might be increased painlessly by the use of projects. The students were given a list of titles which they might use, and were also encouraged to seek others and to be as original as possible in their treatment of the subject chosen.

I allowed them about four months to complete the project, and to encourage them, ten marks were allowed for the finished work. We discussed the matter in class and decided that neatness, printing, information, originality, etc., should count. Some were artistic and drew objects on the cardboard, which they coloured pleasingly. Others cut pictures from magazines or a child's picture book. These were arranged artistically (in some cases) on cardboard and printing placed below the pictures. I insisted on a clear title showing at the top, and on fairly large print, because I wanted to use these posters for vocabulary building in later classes.

This is a suggested list of titles, but it does not, by any means, exhaust the supply.

1. Quelques couleurs (rouge, jaune, etc.)
2. Quelle heure est-il? (Faces are drawn and the hands represent the various hours, quarters, etc.)
3. Quel temps fait-il (Il fait beau; il pleut, etc.).
4. Les quatre saisons.
5. Les animaux sauvages.
6. Les animaux domestiques.
7. Oiseaux Sauvages.
8. Des Oiseaux domestiques.
9. Les fleurs.
10. La ferme, grange, étable, etc.
11. Croix de Lorraine.
12. Drapeau tricolore.
13. La gare.
14. Rue d'une ville (boulangier, épicier, etc.)
15. La famille (père, mère, sœur, bébé, etc.)
16. L'auto.
17. Rooms of a House (with furniture, etc.)
  1. La cuisine.
  2. La chambre à coucher.
  3. La salle à manger.
  4. Le salon.
  5. La salle de bains.
18. Vêtements (1) d'un garçon, (2) fille, (3) homme, (4) dame.

MARY R. STEWART, *Kenora H.S.*



## HINTS ON MAPS IN GRADE X

Many of us are aware of the difficulty experienced in obtaining suitable maps for Grade X. Either the maps have too little information, or there is so much that the students have difficulty in locating just what is required.

I secured several large sheets of heavy white cardboard on which I enlarged the outline of France, or of a section of France which I might be using in illustration to my class. I used in the projection lantern, the small maps from various books, and outlined them with a very broad drawing pen. These cardboards hang on nails just below my blackboard, where they are out of the way, yet convenient if needed in a hurry.

This is a list of the maps I have and what is printed in large print on each one:

1. Boundaries and chief rivers of France.
2. Mountains and surface divisions of France.
3. The old provinces and chief cities of France.
4. The departments.
5. An enlarged view of Paris—most important monuments, etc., are marked. This map requires two cardboards stapled together.

MARY R. STEWART, Kenora H.S.

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## GRADE X—FRENCH SIGHT

### *Venise*

A Venise il n'y a pas de chevaux parce qu'il n'y a pas de chemins. Il n'y a pas de chemins parce que la ville est bâtie sur de petites îles. Pour aller et venir dans la ville on a des gondoles qui circulent sur les canaux. Si l'on est riche, on n'a pas trois automobiles devant sa maison, on a peut-être deux gondoles et un canot automobile attachés à un mur de sa maison.

J'ai dit "Il n'y a pas de chevaux" mais ce n'est pas exact. Venez avec moi à la Place Saint-Marc. Regardez en face, la cathédrale de Saint-Marc et au-dessus, les quatre chevaux en bronze. On dit que ce sont les seuls chevaux que les enfants de Venise ont jamais vus. Napoléon les a emportés en France en 1797 mais l'empereur François d'Autriche les a remis à leur place en 1815. Les Vénitiens en ont été très contents parce qu'ils aiment leurs chevaux célèbres.

### QUESTIONNAIRE

1. Qu'est-ce qu'il y a au lieu de chemins à Venise? 2. Comment est-ce qu'on va et vient dans la ville? 3. Quels chevaux fameux voit-on à Venise? 4. Où ces chevaux sont-ils placés? 5. Qui a emporté ces chevaux dans son pays? 6. Qui les a remis à leur place?

*bâtir*—to build. *un canot automobile*—a motor boat. *le mur*—the wall. *au-dessus*—above it. *seul*—only.

## GRADE X—FRENCH SIGHT

### *Médor et le Taureau*

Médor et Carmen sont les deux chiens de la famille Belloy. Les Belloy habitent un petit village en Normandie. Le père n'est pas fermier mais il achète et vend les animaux de ferme. C'est pourquoi il a des champs près du village. Dans ces champs il garde des moutons, des vaches ou des cochons en attendant le jour de marché. Son fils, le petit Yves, âgé de cinq ans, aime les animaux. Il visite souvent les champs avec son père et il lui pose beaucoup de questions au sujet des animaux. Il n'a jamais peur parce qu'il pense que toutes les bêtes sont ses amis.

Carmen est une chienne terrier à poil dur. Elle demeure dans la maison mais Médor habite une niche dans la cour. Il est attaché par une chaîne à sa petite maison. Il ne peut pas courir très loin. Une fois il a cassé sa chaîne et il s'est sauvé. Il est resté en liberté deux ou trois jours pendant que le pauvre papa a fait soixante-quinze kilomètres à chercher le vagabond.

Un jour que la neige tombe, Médor est devant sa niche et il a l'air triste. Il dit: "J'ai froid. Ne voyez-vous pas la neige? Laissez-moi entrer dans la maison. Carmen est couchée devant le feu et toute la famille prend du thé. Je suis seul et pourtant c'est moi qui garde la maison. C'est moi qui aboie quand un inconnu entre dans la cour . . .". Mais personne ne fait attention à lui.

Un beau jour d'été, Monsieur de Belloy va à ses champs accompagné d'Yves. Médor les suit. Ils entrent dans un champ où il y a un grand taureau. Yves voit le taureau qui s'approche mais il n'a pas peur. Le père tourne le dos et regarde les autres animaux. Le taureau vient de plus en plus vite vers le petit Yves. Il crie: "Papa, le taureau! au secours, au secours!" Mais le père est au loin. C'est le brave Médor qui se place devant son petit maître. Il bondit vers l'animal sauvage, le saisit par le nez et ne lâche pas prise. Yves se jette dans les bras de son père qui le conduit vite à la maison.

Depuis ce jour-là, Médor est héros. Tout le monde lui donne des caresses en lui disant, "Ah, ce brave Médor qui a sauvé la vie à notre petit Yves!"

### QUESTIONNAIRE

1. Dans quelle partie de la France habite Yves?
  2. Où demeure Médor?
  3. Comment le père gagne-t-il sa vie?
  4. Quel âge Yves a-t-il?
  5. Pourquoi Médor ne peut-il pas courir où il veut?
  6. Pourquoi Médor veut-il entrer dans la maison?
  7. De qui est-il jaloux?
  8. Quel chien est le chien de garde de la maison?
  9. Que fait Médor pour annoncer l'arrivée d'un inconnu?
  10. Où vont un jour Yves et son père?
  11. Qui les accompagne?
  12. Quelle bête dangereuse y a-t-il dans le champ?
  13. Pourquoi le père ne voit-il pas que le taureau va attaquer l'enfant?
  14. Où Médor se place-t-il à l'approche du taureau?
  15. Comment arrête-t-il le taureau?
  16. Qu'est-ce qu'on appelle Médor maintenant?
- le cochon=the pig. il a peur=he is afraid. penser=to think.  
à poil dur=wire-haired. la niche=the kennel. casser=to break.  
triste=sad. laissez-moi=let me. un inconnu=a stranger. le taureau=  
the bull. lâcher prise=to let go. depuis=since.

JEAN CAMERON, *Aurora H.S.*



## SUMMER IN QUEBEC

This year, for the second time, the Department of Education gave teachers of Ontario an opportunity to become more fluent in French and better acquainted with the Province of Quebec by spending four weeks there, dividing the time between Montreal, Quebec, and Chicoutimi. It would be hard to imagine a more enjoyable and profitable way to spend four weeks. The Principal of the course, M. Eugène Joliat, of the University of Toronto, and a staff of four others, Mlle MacDonald, Mlle Le Prévost, Mlle Sarrailh, and M. Parsons, not only instructed us in class periods, but were with us at meals and on excursions, always ready to help and keeping everyone in high spirits with their good humour and wit.

Throughout the course stress was laid on oral work. There were classes in phonetics and diction to correct faulty pronunciation, and by means of recordings made on an electronic recorder, each student could detect his own mistakes in pronunciation or intonation and, most important, note an encouraging improvement at the end of the session. Classes in play-reading helped to overcome our self-conscious, stilted manner of reading. The senior group studied the novel *Le Survenant*, by Germaine Guèvremont, gaining thereby a further insight into rural French-Canadian life and a deeper interest in Canadian literature. Conversation classes, small groups of five or six, were held every day, often in the garden or in a park.

Some students felt that the fine talks delivered by eminent speakers were the most inspiring part of the course. The addresses were varied in subject matter. M. Victor Morin spoke of the history of the Château de Ramezav before conducting us through the building. M. Luc Lacourcière gave two fascinating talks on folklore, and sang for us some of the less well-known "chansons." M. Gérard Morisset showed lantern slides to illustrate his lecture on art and architecture. M. l'Abbé Arthur Maheux spoke on the subject for which his studies have so well qualified him—the French language in Canada. M. le Chanoine Victor Tremblay not only spoke to us of the geography and history of the Saguenay, but accompanied us on a trip around Lac Saint-Jean to point out places of interest. These, chosen at random, make up less than a third of the speakers, all of whom had something of value to say and said it well.

Thanks to the careful planning of those in charge, our afternoons and evenings were spent in sight-seeing. In Montreal, a visit to the Bibliothèque Municipale one evening finished with a sing-song and folk dancing led by a group of young French-Canadians. We visited the Jardin Botanique with its acres of plants, and spent an afternoon at an agricultural and handicraft school at Ste-Martine, where we were served a delicious supper prepared by the students. Those who were interested in music were able to attend a symphony concert at the Chalet. Quebec City saw the camera enthusiasts at work as we toured the city and drove to the Moulin de Vincennes as the guests of the Provincial Tourist Bureau. A very pleasant tour of the Ile d'Orléans and a reception there were arranged through the kindness of M. B.-O. Filteau, Deputy Minister of Education for the Catholic schools of the province. It was a happy thought to have the group travel up the Saguenay by boat from Quebec to Chicoutimi, even

though it meant getting up at five-thirty in the morning for the return trip. The beauty of the scenery surpasses all efforts to describe it. The big excursion from Chicoutimi was one in which we visited the power plant at Shipshaw and then circled Lac Saint-Jean, stopping for lunch at Péribonka to meet Mlle Eva Bouchard and to hear her speak of Louise Hémon's sojourn with her family. This was greatly appreciated by all members of the course. Then, too, through the extreme kindness of many families in Chicoutimi, we were invited out to visit private homes; and one evening a group of young men drove us to Arvida, Kénogami, and Ste Anne. Every one we met there seemed pleased, in fact almost honoured, to meet the "Ontariens." The warm welcome we received will long be remembered. At the end of our stay there, M. Joliat and three students were interviewed over radio station CBJ.

We left the course with a feeling that we had made progress. This feeling may have been due in part to the fact that the store-keepers in Chicoutimi did not answer us in English, as they did in Montreal, when we spoke to them in French; or to the remark of an American tourist on the boat, who asked if we could speak any English at all; or to the realization that French movies were becoming easier to understand. At any rate, all felt that the four weeks had been well spent, and some expressed their intention of returning next summer if the course is repeated. We hope it will be. In fact, we hope that some day it may be possible to have a two-month course of a similar type in France. That would entail a tremendous amount of planning, but it is not beyond the realm of possibility.

MARJORIE FUGLER.

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### IT'S FUN TO SPEAK GERMAN

This summer fourteen teachers of German in the Province of Ontario spent a delightful week in a completely German atmosphere at Waterloo Lutheran College. Here they were most hospitably received by the head, Dr. Haïck, and the bursar, Mr. E. Cleghorn.

A more congenial group of people never gathered anywhere and, under the able and kindly leadership of Professor Lewis and Professor Kalbfleisch, they worked, played, ate (um-m, good meals) and even, I think, slept, in German.

Mornings were devoted to finding better ways of presenting the grammar and the poems to future classes. Afternoons were filled with enjoyable excursions in the neighbourhood, two fine lectures by Dr. Boeschenstein, and interesting conversation groups. Evenings became increasingly attractive as the week wore on, and more and more of the German-speaking residents of Waterloo came to visit.

Nothing expresses better the fun and enjoyment all had than these few lines composed by Professor Kalbfleisch at the conclusion of the school.

—MADELINE LAKE, *East York C.I.*

## DIE DEUTSCHE FERIENSCHULE IN WATERLOO

In Waterloo, einem schönen Ort,  
Hörte man Deutsch in einem fort  
In einer Woche Ende Juni,  
An jedem Tage spät und früh.  
Wer waren die Leute, die das machten,  
Die schwätzten, sangen, lärmten, lachten?  
Es war die deutsche Ferienklasse,  
Eine tüchtige, arbeitsame Rasse  
Von Lehrern, Lehrerinnen beiden,  
Die weder wortkarg noch bescheiden  
Die deutsche Sprache übten, pflegten,  
Und täglich immer sich bewegten,  
Eine bessere Kenntnis zu erwerben,  
Um nicht die Sprache zu verderben.  
Ein Herr Direktor war dabei,  
Und Unterleiter gab es drei.  
Der Herr Direktor war sehr streng;  
Es gab Verbot' eine grosse Meng'.  
Wer Englisch sprach ward gleich erschossen.  
Wodurch viel teures Blut vergossen.  
Und war dies Verfahren ein bisschen grob,  
Freuten die Leute sich darob.  
Es gab den Studien einen guten Ton,  
Und viele trugen Gewinn davon.  
Die Pentlands, Browns, MacDonalds alle,  
Sie sassen in der gleichen Falle.  
Sie quäkten, schwitzten, blieben oft stumm,  
Und schickten sich an, als wären sie dumm,  
Anstatt ein englisches Wort zu sprechen,  
Was ihnen den eignen Hals würd brechen.  
Doch alles war nicht immer grimm,  
Ein paarmal hört' man freundliche Stimm'.  
Die kam von den Unterleitern drei,  
Die betrugten sich oft ein wenig frei.  
Die scherzten gar mit den Damen da,  
Wenn der Herr Direktor sie nicht sah.  
Doch behielt er gerne sie in Sicht  
Denn er war selbst auf Damen erpicht.  
Doch alles in allem ging die Sache gut,  
Und wenn auch verloren ein bisschen Blut,  
Wir wissen, die Schule bracht Gutes hervor,  
Und sehnen uns schon aufs nächste Jahr,  
Wenn wir wieder alle nach Waterloo gehen.  
Drum sagt man heute nur: Auf Wiedersehen!

HERBERT KALBFLEISCH

## PROBLEMS AND DIFFICULTIES

1. I should like to know the names of some French records for the teacher's private use or for class work, beside the *Cours moyen* records.

Write to Miss Irene McCordick, of Clark, Irwin and Company, 488 University Avenue, Toronto, for information about the Holt Spoken Language Courses. Records for use with *Cours primaire* (Copp Clark) are being prepared.

2. Would the return to translation in the U.S. Authors examination discourage the oral method now generally in use.

It probably would, but it is still the most satisfactory method of testing accuracy of comprehension.

3. Should there not be suitable reading material to accompany the Grade IX and X French course?

Our pupils should be able to read simple French when they reach Grade X. It is to be hoped that a suitable simplified reading text will be provided for 1949. A student needs some practice in reading before tackling the Grade XI course.

4. What map of France proves most suitable for classroom use? published by whom?

Try the Book Society of Canada, 88 Richmond St. W., Toronto.

5. Give us Free Records of "Broadcasting" lessons. It is impossible to adjust our classes to listen to the Departmental broadcast.

The music unions would not permit a distribution of such records, except on a strictly commercial basis. You may, however, do your own recording. Why not ask your Board for a machine?

6. Is the First Year University examination in French as difficult as the Upper School one?

Write the registrar of one of the universities for a sample, and make a comparison. We shall be pleased to publish your opinion.

7. How can I arrange a schedule which gives me some leisure?—Anxious Inquirer.

*"Were I a cynic, I should say,  
Get thee a husband—don't delay!"*

I'm afraid you are suffering from a common complaint. Ask your principal to give you the occasional spare period. It is a matter of local organization. The Department does not interfere in such matters.

8. When is something going to be done about instituting a system of Oral Examinations for Upper School?

In the Protestant schools of Quebec there is a compulsory oral examination at the end of the final year, conducted by a visiting Supervisor of French. It would be difficult to establish a just and uniform examination in Ontario with our 400-odd public secondary schools. But "Where there's a will, there's a way!"—as we pointed out in the 1947 Winter Number of the *Review*. Would you like a copy?

THE EDITOR.

## MR. BRULÉ'S ADDRESS

In his interesting address in French at the Summer Banquet Reunion, held at Malloney's Art Gallery in Toronto, on July 14th, Mr. Omer Brulé, of Ottawa Technical School, stressed the need for a wider selection of reading material for Grade XIII, chosen from standard French and French-Canadian authors. The speaker dealt with some of the problems that prevent a more general use of the Direct Method—lack of oral facility among the teachers; the strain of prolonged oral instruction; the lack of time to cover the course thoroughly; the apathy of the pupils; their fear of ridicule; prejudice in the home; size of classes; the fact that our final leaving examination is entirely written.

Mr. Brulé suggested the following practical aids to oral instruction:

(a) Games—*Les Mille et Un Jeux*—volumes one and two at \$1.00 each, obtainable from Le Centre Catholique, 125 Wilbrod St., Ottawa.

(b) Films (clear and well presented) cost \$ .25 if ordered for schools:

*Le pays de mon coeur* and *Les Eboulements*—Le Service Cinématographique. Hôtel du Gouvernement, Québec, P.Q. Send for catalogue.

(c) Radio Programmes—Radio Canada.

(1) Les Nouvelles—10.00 p.m.

(2) Le Réveil Rural—12.30.

(3) Radio Collège—4.00-5.00 p.m.

(4) Le Théâtre Ford—9.30-10.00 (one evening a week).

(d) Publishers—two Montreal companies whose catalogues you would find it useful to have:

(1) Librairie Beauchemin, Montréal 1.

(2) Librairie Granger Frères, 54 ouest, rue Notre-Dame, Montréal.  
When writing for a catalogue, please mention the *Review*.

The speaker deplored the fact that the standard of difficulty of the Upper School Departmental examination seems to vary from year to year. He felt that the examination would have greater validity if the examiner-in-chief were to make a selection from sample questions sent in by representative schools throughout the province. A recommendation to this effect was adopted at the meeting, and will be considered this Fall by the Resolutions Committee of the O.M.L.T.A., of which Dr. Lewis, of Trinity College, is chairman. A resolution, recommending that the Department offer greater financial encouragement to teachers who would like to take a Summer Course in Quebec or in Europe, has also been forwarded to Dr. Lewis' committee. Miss Dora Stock, convener of the Committee on Recommended Reading Books, would like to know what books you have found suitable for intensive and extensive reading.

THE SECRETARY.

## HOW TO SET A FAIR EXAMINATION

1. Make a thorough survey of the course of study for the grade as outlined in the syllabus and/or in the prescribed text.
2. List the grammatical points covered during the period (month, term, year).
3. Make a representative selection of high frequency vocabulary from the various lessons taught.
4. Using these lists as a basis, make up your questions, not neglecting the fundamentals taught in previous grades.
5. Stress the common and the usual. Do not "pack" your examination with difficult idioms and recently-taught grammatical points. Avoid using "pet" expressions that your colleagues may have overlooked.
6. Vary the type of question so as to test all phases of instruction (questions, verbs, completion exercises, translation, free composition, etc.).
7. Give due credit for oral and aural proficiency: (a) Include a question or two on the theory of pronunciation, testing the student's knowledge of vowel and consonant sounds, silent consonants, liaison, etc.; (b) Establish a credit for oral achievement (reading and conversation) during the term; (c) Give the class a short dictation test as part of the examination. This examination can best be given in a class period, a few days before the written examination.
8. Your questions must be clear and definite, permitting of only one interpretation and one correct answer.
9. If a multiple answer is required, indicate this in your directions, e.g.—*Précisez; donnez deux moyens, trois raisons, etc.; Décrivez en parlant de,—la figure, les cheveux, les yeux, la taille, les vêtements, etc.*
10. In fairness to the pupil, assign a definite valuation to each part of the answer.
11. Mark off a translation sentence into its logical divisions, according to syntactic and grammatical difficulty: (*Les Chapdelaine | se mirent à | faire de la terre=1 mark for each part.*) If points overlap, allow 2-3 points for a section (*se mirent tout de suite à=2 marks*) (*faire de la terre=1 mark*).
12. In the Authors (literature) section, reserve at least 50% of the marks for comprehension (one mark for comprehension (as evinced by an intelligible French answer) and one for the French). The total allotment of marks will vary according to the complexity of the answer required.
13. To facilitate marking, all parts of a section should be given as nearly as possible the same value, and questions of like value should be consecutive ( $2+2+2+3+3$ ). Totals of sections should be round numbers. (40 is easier to work with than 38, etc.). Give your brain a chance to function accurately.
14. The examination must not be made too comprehensive, lest it become an endurance test. Do as you would be done by! Give the pupil time to think and to revise his answers, if necessary.
15. If you *must* put down *all* the points covered, make up a few questions containing options.



16. An allotment of 100 marks is sufficient for a 2-2½ hour paper. The totals for shorter papers will vary in proportion to the time allowed. The following relative apportionment of marks has been found to work out very well: Grades IX and X—60 (written examination) + 20 (term work) + 10 (dictation) + 10 (oral reading).

Grades XI and XII—70 (written examination) + 20 (term work) + 10 (dictation).

17. Work out suitable answers to your own questions. If you yourself find it difficult to formulate a concise and definite reply, your question obviously needs revision.
18. Show a rough draft of questions and answers to your colleagues, inviting their criticisms and suggestions for improvement. Don't be bull-headed! Listen to reason!
19. Mark a few representative papers tentatively (alone or in committee) to establish a standard.
20. Be reasonable in your marking, giving your pupils the benefit of the doubt. Pupils react favorably to generous treatment—they will feel encouraged to strive for further success, and French will become a more popular subject.

G. A. K.

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*Sélection du Reader's Digest.* Price 20c per copy. Apply 58 Wellington Street E., Toronto.

To the school handicapped by a limited library of supplementary reading books in French, the magazine *Sélection du Reader's Digest* offers relief. The magazine provides a great amount of suitable reading material at a very reasonable price.

The content is of varying difficulty. Nearly every article could be read without excessive vocabulary work by Grade XIII students. All but the four or five most difficult articles could be used in Grade XII, and at least one-quarter of the magazine should present no exceptional difficulty to the better students in Grade XI.

The well-written articles are of a length to hold the attention and interest of the reader, being much more appealing to the average student than most prepared supplementary books. Like that of the *English Digest*, the content includes news, histories, biographies, and stories, and book condensations of literary value. In each issue is an interesting page entitled *Enrichissez Votre Vocabulaire* which, as well as acquainting the student with new words, shows clearly the common root meaning of many English and French words.

This interesting Canadian publication is well worthy of notice from those who wish to provide their students with interesting, informative supplementary reading from a publication designed for French-speaking readers.

GEORGE ATKINSON (*a student at Humberside C.I.*)

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*Jugendpost*.—A periodical for students of German. Published monthly, excepting July and August, by *Rochester Daily Abendpost*, 237-239 Andrews Street, Rochester, N.Y. Single Copy, 10 cents. One subscription (10 issues): \$1.00. Reduced subscription rates for bulk orders.

## MODEL EXAMINATIONS

GRADE IX FRENCH—DECEMBER, 1948

Based on *Parlez-vous français*—Lessons 1-12

### I. *Ecrivez en français:*

- 10 (a) the lesson, the window, the picture, the map, the tie.  
(b) a day, a pupil, a wall, a museum, a drawer.

### II. *Conjugez:*

- 10 (a) Je ne cherche pas le livre. (b) Trouvé-je le papier?

### III. *Ecrivez au singulier:*

- (a) Les hommes sont ici. (b) Est-ce qu'ils regardent les maisons?  
(c) Chantent-elles avec les cousins?  
10 (d) Vous marchez dans les jardins.  
(e) Nous admirons les chemises.

### IV. *Ecrivez à la forme interrogative (deux formes):*

- (a) Il arrive à l'école. (b) Jean et Robert restent ici.  
10 (c) L'encre est dans la boîte.  
(d) La craie et le stylo sont sur le bureau.  
(e) Les chaises ne sont pas dans la salle de classe.

### V. *Répondez en français:*

- (a) Nommez la capitale du Canada.  
10 (b) Aimez-vous chanter? (c) Comment allez-vous?  
(d) Parlez-vous italien? (e) Où demeurez-vous?

5 VI. *Ecrivez le contraire de:* la mère, le frère, à droite, mal, chercher.

5 VII. (a) *Divisez en syllables:* Marie, jouer, retard, demeurer, français.

5 (b) *Soulignez les mots qui contiennent une consonne qui ne se prononce pas;* étudier, mais, table, d'abord, surtout, la salade, vers.

### VIII. *Traduisez en français:*

- (a) The child is looking at the blackboard in the English class.  
(b) Where is George's pencil now? (c) "Do you stay near the church?" says John. (d) He doesn't play because he is ill.  
25 (e) The two friends enter the kitchen. (f) Do the boy and the girl leave the restaurant slowly? (g) Why doesn't he bring a cup of coffee? (h) Sometimes the teachers do not speak in Spanish.

IX. Les quatre garçons et l'oncle arrivent bientôt non loin de la tour Eiffel. Ils descendent du taxi dans un jardin devant un grand palais.

"C'est le palais du Trocadéro," dit M. Legrand. "Il y a dans le Trocadéro des statues, qui sont parmi les plus belles du monde."

Dans les jardins devant le Trocadéro il y a des statues, et parmi les statues il y a la statue d'un éléphant. La statue amuse les garçons et Henri désire monter sur l'éléphant.

X. Répondez en français aux questions suivantes:

- 10 (a) Qui arrive non loin de la tour Eiffel? (b) Où descendent-ils du taxi? (c) Nommez le palais. (d) Les garçons aiment-ils les statues? (e) Que désire Henri?

$$100 + 10 \text{ for reading} + 10 \text{ for Dictation} = 120 \times \frac{5}{6} = 100$$

—DOROTHY BERE, South Collegiate, London, Ont.

GRADE X. FRANCAIS. Décembre, 1948.

(durée—deux heures)

(Based on *Cours primaire de française* to Lesson 14)

I. Répondez en français aux questions suivantes en employant une phrase complète:—

1. A quelle heure vous couchez-vous le soir?
2. Avec qui prenez-vous le petit déjeuner?
3. Quelles commissions y a-t-il pour vous le samedi matin?
4. Où Adèle et Elise vont-elles passer les vacances?
5. Par quelles deux grandes villes vont-elles passer?
6. Quelles fleurs y a-t-il dans votre jardin?
7. Dans quoi dort-on dans le train?
8. Nommez un grand fleuve canadien.

II. Remplacez les tirets par des mots convenables:—

Les deux jeunes filles vont passer les deux mois de . . . . . sur l'île d'Orléans. Elles prennent le . . . . . jusqu' à Montréal. Les parents vont à la . . . . . avec les jeunes filles. Le . . . . . prend leurs sacs à main. Elles montrent les . . . . . à la barrière. Elles dorment dans une . . . . . Le . . . . . les rencontre à Montréal. Elles voyagent sur le . . . . . à Québec. Elles traversent un . . . . . pour arriver à l'île.

III. (a) Complétez ces phrases:—

Quand le verbe est conjugué avec 'être,' le participe passé s'accorde avec . . . . .

Quand le verbe est conjugué avec 'avoir,' le participe passé s'accorde avec . . . . .

(b) Mettez au passé indéfini:—

1. Je mange le pamplemousse.
2. Les filles visitent le monastère.
3. Quels cris entend-il?
4. Nous tombons.
5. La servante sort de la chambre.
6. Les garçons les accompagnent.
7. Elle se lève de bonne heure.
8. Quelles fleurs choisit-elle?

IV. Arrange the following words in pairs so that they rhyme, for example—volontiers . . . . . premier:—

partie, monastère, sous, canadienne, vie, semaine, demi, tout, barrière, après-midi.

V. Remplacez les mots soulignés par des pronoms:—

1. La mère a téléphoné au docteur.
2. L'automobile s'est arrêtée devant la porte.
3. Lavez l'automobile ce matin.
4. Ils achètent de la viande et puis ils rencontrent la mère au marché.
5. Parlons de l'invitation à maman.
6. Le jardin sera rempli de légumes.

VI. Mettez les verbes au temps indiqué:—

1. au présent—vous (connaître) (prendre) (écrire) (faire).
2. au futur—il (venir) (lire) (envoyer) (avoir)
3. à l'impératif; deuxième personne du pluriel:—se lever, mettre, dire.
4. au passé indéfini:— nous (partir) (se réveiller) (dormir) (épou-voir).

VII. Traduisez en français:—

1. The doctor will come at ten o'clock.
2. Write to her at once.
3. We have given some to the girls.
4. The boys got up late Saturday morning.

GRADE XI FRENCH — DECEMBER, 1948

This paper contains type questions based on *Cours Moyen, Part I*, lessons I - V. Complete questions 1-5 according to work covered during term. See totals below.

1. Ecrivez les formes indiquées des verbes suivants:

- (a) aller, au futur: Nous ..... à l'église dimanche.
- (b) faire, à l'impératif: ..... ce que vous voulez, etc.

2. (a) Ecrivez au pluriel: un bijou précieux; mon vieil ami..

- (b) Ecrivez au singulier: les beaux enfants; leurs grands généraux, etc.

3. Remplacez les mots soulignés par des pronoms convenables:

- (a) Ma soeur a étudié ses verbes.
- (b) Il espère aller en France, etc.

4. (a) Donnez les adverbes qui correspondent aux adjectifs suivants: doux, etc.

- (b) Ecrivez la forme féminine de: léger, etc.

5. Ecrivez les verbes entre parenthèses au passé défini, ou à l'imparfait, selon le cas:

- (a) (semer, entrer) Pendant que M. Pépin ..... ses graines, le chien ..... dans le jardin, etc.

6. (a) Donnez un synonyme de: réfléchir, immédiatement, fermer (une ouverture), aller loin de, qui a lieu la nuit.

- (b) Donnez le contraire de: aimer, descendre, cher, vendre, peu.

7. (a) Soulignez les syllabes où se trouve le son (e):

Ses voisins aiment regarder leurs légumes.

- (b) Soulignez les syllabes où se trouve un son nasal:

L'ami de Jean est entré immédiatement.

- (c) Divisez en syllabes: précisément, arranger, distribuer, compagnon.

8. Traduisez en français:

1. The old lady received a letter from her son and read it to me two or three days later.

2. I spoke very politely to the stranger who had just approached me, but he answered impatiently.
  3. That white shirt suits him, but he is not really well dressed because his coat is worn out at the elbows.
  4. Let us put some straw on the other side of the hedge. The children can jump in it.
9. *Répondez en français aux questions suivantes:* (Questions on the author's book being studied.)
- Marking scheme: Questions 1-7, ten marks each    70  
                          Sentences: 8, 8, 8, 6                    30  
                          Question on authors                    20

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$$120 \div 2 = 60$$

Dictée

10

Term work

30

---

100

M. F.

# GRADE XII GERMAN — DECEMBER, 1948

Texts: *H.S. German Reader* (Ryerson); *Lernen Sie Deutsch* (Copp Clark)

1. (a) *Mit Relativpronomen ergänzen!*
  1. Die Studenten, mit ..... sie in die Stadt gingen, sind Freunde.
  2. Es ist ein Drama, ..... der Dichter eine traurige Geschichte erzählt.
  3. Sagen Sie uns alles, ..... Sie davon wissen!
  4. Die Frau, ..... Sohn krank ist, ist traurig.
- (b) *Setzen Sie persönliche Pronomen oder eine "da" Form für die Hauptwörter!*
  1. Er geht mit seinem Freund.
  2. Wir erinnern uns des Vaters.
  3. Können Sie über den deutschen Unterricht sprechen?
  4. Ich bringe eine Woche bei Klara zu.
- (c) *Mit Interrogativ-, Demonstrativ-oder Possessivpronomen ergänzen:*
  1. (whom) sehen Sie da?
  2. (He who) arbeitet, lernt.
  3. Ich bin streng gegen (those), die nicht arbeiten.
  4. Haben Sie Marias Regenschirm? Nein, ich habe (mine).
2. *Schreiben Sie alle möglichen Wörter im Plural!*
  1. Der Herr hat ein scharfes Messer.    2. Jener Alte folgt seiner Tochter.
3. *Gebrauchen Sie in einem Satz von wenigstens 5 Wörtern!*
  1. vor zwei Jahren.    2. es blitzt.    3. gemütlich.
4. *Schreiben Sie im Präsens und im Perfekt!*
  1. Er ass schnell sein Frühstück.    2. Du besprachst den deutschen Unterricht.    3. Paul schlug vor: "Gehen wir alle hin!"
  4. Wir wussten, was zu tun.

5. *Ins Deutsche übersetzen!*

1. When will you arrive, Paul? It always annoys me when I have to wait too long for you. 2. Is that chair comfortable? Yes, I like to sit in it. 3. With whom did you travel to Hamburg yesterday morning? 4. Whose room is bigger, Karl's or yours? His is much smaller than mine. 5. You say that your mother is not well? What is the matter with her? I hope she will soon be better. 6. Did your friend succeed in finding a compartment for non-smokers? 7. I invite you all as my guests. Do you accept the invitation? With pleasure. 8. What do you know about it?

6. *Beantworten Sie auf deutsch!*

1. Was ist ein Greis? 2. Warum wollte König Friedrich die Mühle seines Nachbarn kaufen? 3. Woraus war die Axt des ehrlichen Mannes gemacht? 4. Was ist die Arbeit eines Schusters? 5. Warum gab der alte Türmer kein Feuerzeichen, als das Rathaus abbrannte? 6. Warum ärgerten sich die drei Feldmäuse über den Hamster? 7. Was musste der Vetter tun, um des Esels Schatten selbst zu haben? 8. Sagen Sie auf eine andere Weise die unterzeichneten Wörter!

(a) Am Ufer stehe, *sinn*, und *sinn'*. (b) Drum hab'ich *frohen Kindersinn*.

7. Es regnete was vom Himmel herunter wollte. Die Tannen schüttelten den Kopf und sagten zueinander: "Wer hätte am Morgen gedacht, dass es so kommen würde!" Das Wasser tropfte von den Bäumen auf die Sträucher, von den Sträuchern auf das Farnkraut und lief in unzähligen kleinen Bächen zwischen dem Moose und den Steinen. Am Nachmittag hatte der Regen angefangen; nun wurde es schon dunkel, und der Laubfrosch, der vor dem Schlafengehen noch einmal nach dem Wetter sah, sagte zu seinem Nachbar: "Vor morgen früh wird es nicht aufhören." Derselben Ansicht war eine Ameise, die bei diesem Wetter im Walde spazieren ging. Sie war am Vormittag mit Eiern in Tannenberg auf dem Markte gewesen und trug jetzt das dafür gelöste Geld in einem kleinen, blauen Leinwandbeutel nach Hause. Bei jedem Schritte seufzte und jammerte sie. "Das Kleid ist hin," sagte sie, "und der Hut auch! Hätt ich nur den Regenschirm nicht stehen lassen, oder hätt ich wenigstens die Überschuhe angezogen!"  
der Laubfrosch—tree frog; die Ameise—ant.

*Antworten Sie auf deutsch!*

1. Zu welcher Tageszeit war es an diesem Tage schönes Wetter gewesen? 2. Was ist kleiner, ein Baum oder ein Strauch? 3. Geben Sie ein Wort für die zwei unterzeichneten Wörter! "*in kleinen Bächen*"! 4. Wie wissen Sie, dass es gegen Abend war? 5. Was tat der Laubfrosch, ehe er zu Bett ging? 6. Was war die Ansicht einer Ameise? 7. Wofür hatte die Ameise ihr Geld bekommen? 8. Wie zeigte sie, dass sie das Wetter nicht gern hatte? 9. Was sollte man mitnehmen, wenn es regnet? 10. Was ist der Infinitiv von "angezogen"?

*Suggested marking scheme*—1—4, 4, 4; 2—6; 3—6; 4—8; 5—7, 4, 4, 5, 7, 5, 6, 2; 6—8 x 2; 7—2, 1, 1, 2, 2, 2, 2, 2, 1 = 105 x 2/3 = 70 + 10 (dictation) + 20 (term) = 100.



## DIKTAT

Der junge Amerikaner, von dem ich schon oft gesprochen habe, reist sehr gern und diesmal will er einen Ausflug nach Potsdam machen. Letzten Monat fuhr er in einem Auto nach Heidelberg, wo er die berühmte Universität sah.

Heute abend werde ich mit ihm ins Theater gehen. Er hat mich gestern nachmittag eingeladen. Dann können wir die Fahrt besprechen. Wir wollen mit der Eisenbahn fahren und hoffentlich ist Paul schon auf den Bahnhof gegangen, um die Fahrkarten zu kaufen.

Ach hier ist er! Paul, wann fährt der Zug ab? Können wir den ganzen Morgen im Stadtschloss bleiben oder müssen wir vor dem Mittagessen die alte Kirche, wo Friedrich der Grosse begraben liegt, auch sehen? Kommt Ihr neuer Bekannter, Karl, auch mit? Ich hoffe auf schönes Wetter, nicht wahr?

$30 \div 3 = 10.$

## GRADE XII FRENCH DICTATION — CHRISTMAS, 1948

### *a.m. classes*

Pierre était à Paris. Il venait de finir ses examens la semaine précédente et son père l'avait emmené avec lui à Paris. Le jour précédent ils étaient allés voir un commerçant dont les bureaux étaient tout près du magasin du Louvre. Pierre espérait y avoir un poste si les lettres de recommandation que le proviseur de son lycée avait envoyées au commerçant étaient assez bonnes.

Value 20

$2 = 10$

### *p.m. classes*

La dactylographe venait de taper les lettres de recommandation que le directeur lui avait données le jour précédent, quand Henri et son père sont entrés dans les bureaux du commerçant. La dactylographe avait vingt-cinq ans et Henri lui semblait très jeune. Il voulait un poste à Paris et c'est pourquoi il y était venu après avoir fini ses examens la semaine précédente. Les perspectives d'avancement étaient bonnes.

Value 20

$2 = 10$

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Send name, age, address, interests and countries desired (not more than three) to:

Mrs. R. T. Tanner, Overseas Correspondence Department,  
United Nations Association in Canada, 678 Huron St.,  
Toronto, Ont.

N.B.—Please enclose a stamped, addressed envelope.

## Book Reviews

*Recueil de lectures.* By Dora Stock and Marie Stock. Price 90 cents. Toronto, Copp Clark, 1948.

This is a new book of intensive readings for Grade XII French which is eminently suited to requirements and most satisfactory from the point of view both of student and of teacher. It contains ten prose passages (among them, the One-Act Play, *La Grammaire*) of graded difficulty and of varied mood, skilfully selected from both classical and modern French writers, with a fair representation from French-Canadian literature. Here the teacher will find old favourites, tried and true, such as *La Dernière Classe* and *La Parure*, along with new selections of fresh interest which have not appeared in previous collections. There are four poems worthy of memorization by the students; and, finally, a group of six French-Canadian folk-songs with music.

The book's excellence is due not alone to its splendid choice of reading selections, but also, and even more so, in my opinion, to the valuable exercises with which it is so amply provided. The skill of experienced teachers has gone into the making of a wide variety of questions of great practical value. All the exercises serve definite purposes, some of which are: to test comprehension, to enlarge vocabulary, to fix verb forms, to supplement the grammar exercises of *Cours Moyen*, to teach free and idiomatic expression in French. Questions on pronunciation follow a logical plan, the vowels being dealt with in the order in which they occur in the vowel triangle. A whole page has been devoted to the important subject of defining terms in French and to listing words useful in definition and explanation.

The binding and format are attractive. The clever little pictures at the head of each story are admirably chosen to arouse interest in the content.

After the study of this book in Grade XII, the student should certainly be well prepared to undertake the exacting work of Grade XIII French Authors.

ANNE E. RUSSELL.

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*Quick-Reference French Grammar.* By W. A. V. Ireland. Cloth, 48 pages. Toronto, Book Society of Canada, 1944.

This little reference grammar is intended to provide one with French grammar rules in a simple form for memory work. "Subtleties have been avoided," as the author states in the foreword. The book is arranged alphabetically from adjectives to verbs, and includes a supplement of common irregular verb charts. Mr. Ireland's method has been to give several illustrative examples, then, if necessary, give a rule briefly.

The book contains several helpful lists, among them one of English conjunctions with the French equivalent and the mood or tense required.

In short, as the author suggests, the grammar would be of help to teachers of elementary French, particularly as a source of illustrative examples and short concise rules.

M. E. W.

*Twentieth Century Modern Language Teaching—Sources and Readings.*  
Edited by Maxim Newmark, Ph.D., with an Introduction by  
Nicholas Murray Butler. New York, The Philosophical Library,  
1948; 723 pages.

It is obviously impossible in a brief review to give an adequate idea of the contents of this volume. It can be said, however, that as a compendium of modern language teaching in America, it achieves a high degree of balance and completeness, for which both editor and publisher can be justly congratulated. As such, it should be made readily available to teachers of modern languages in Canada, for it contains much that will stimulate their thinking on every aspect of their professional activity. Modern languages, as an element in the educational programmes of the United States, have, as everyone knows, been on the decline, hence on the defensive, for the last few decades. This fact has made it necessary for those who profess these subjects constantly to re-assess the values of language study, and to re-affirm the aims they themselves are seeking and the methods they employ. The innumerable surveys which have resulted and the multiplicity of investigations into language teaching have left such huge deposits of undigested and undigestible reports that it is no mean achievement to have presented so clear and comprehensive a summary of this pedagogical battle, beginning with the Report of the Committee of Twelve, in 1900, and including the Foreign Area and Language Curriculum of the Army Specialized Training Programme (A.S.T.P.).

Of particular interest to teachers of modern languages in Canada are the chapters on "Values of Foreign Language Study," "Aims and Objectives," "Methods and Techniques," and on "The A.S.T.P. and After." In this last-mentioned chapter, it is significant to note that no new *method* was employed in order to create foreign language specialists in a hurry. All that was done was to employ the best standard methods under ideal conditions: as many as 35 hours per week (including 17 "contact" hours) devoted to one language for a period of 36 weeks; a maximum of ten pupils in each class—it is as simple as that! In other words, we can have anything we want, as long as we are willing to pay for it; but politicians and benefactors continue to prefer financing investigations into teaching methods to financing conditions under which better teaching can be done.

Another lesson to be learned from the A.S.T.P. (and this does not involve expenditure of money) is the relative inefficiency of the "dribble method." To correct this would merely involve some expenditure of effort on the part of the time-table experts, with a view to providing more concentrated study (of *all* subjects) for shorter periods of time.

But of even greater significance is the evidence which this compendium provides, that a reaction is setting in against the "generalists" and that the gigantic hoax perpetrated on a bewildered American public by the so-called educational psychologists is gradually being exposed. If these have more recently singled out modern foreign languages for special attack, it is only because Greek and Latin had already been disposed of. When modern languages have been similarly eliminated, they will no doubt turn their attention to something else, for the arguments against languages can be used with scarcely any change against any subject on the curriculum.

Voltaire proved that many years ago, and it was finally decided that all Jeannot really needed, to get on in the world, was to learn to dance (in the U.S.A., to adjust a carburetor). The recent Harvard Report is a case in point; its recommended *core* of common studies (English, Science, Mathematics, Social Studies—no foreign languages) is a purely gratuitous *core*: give it a few years, and in order to harden it up a bit, the "Harvard savants" will no doubt be willing to drop mathematics.

But the very existence of a reaction against this sort of thing south of the border should cause us a certain anxiety, for is there not a tendency here to abandon ourselves in ecstasy to certain intellectual fads imported from the States about the time they have begun to explode in the country of their origin?

J. G. ANDISON.

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R. G. B.

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*A French Revision Course,* by M. G. Bailie. 158 pages. Price 4/6.  
Hirschfield Bros. Ltd., London, 1947.

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M. F.

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While her husband and her eldest son are facing the hardships of the "chantiers" of the North, Geneviève, "la pure," the self-appointed guardian angel of the parish, gathers curative herbs to heal the sick and ailing. When Rondeau's house burns down, François, the big-hearted old blacksmith, makes a tour of the village, soliciting help in labour and in kind for the "corvée" which will re-establish his unfortunate neighbour. In spite of poverty and hardships, peace and contentment reign in the valley: "Le présent constituait donc une sorte de beau dimanche tranquille . . . et les Saint-Basquais de croire qu'il en serait toujours ainsi."

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The stories, themselves, are excellent—some entirely fanciful, some with a historic background. One tale—*Le Preneur de Rats*—would be familiar to classes as the *Pied Piper of Hamelin*. The others would be new. *Le Pont du Diable*, by Dumas, tells how a local magistrate bested the devil, whom he engaged to build a bridge over a particularly unpredictable river. The devil agreed, on condition that the first one across it would belong to him; the magistrate sent his dog over first. Another tale, by Soulié, entitled *Les Quatre Henri*, recounts the simple incident of a bitter quarrel, over a meal, among four famous Frenchmen. The incident foretells their respective historic destinies—each one comes to a violent end. Yet another tale, *Un Grand Seigneur*, tells of an embarrassing incident in the life of the ridiculously vain Archbishop of Rheims, Le Tellier-Louvois.

R. J. DEMILLE, N.T.C.I.

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*Abdallah*. By E. Laboulage. Adapted by J. A. Wilson. 80 pages. Price 45 cents. Toronto, The Book Society of Canada.

Laboulage's story, *Abdallah, or the Four-Leaved Clover*, has been adapted and simplified by J. A. Wilson for the enjoyment of students who have had one or two years of French. As Wilson suggests, children are more likely to be interested in a complete tale than in a series of anecdotes. This plot was inspired by one of the tales from *Arabian Nights*.

The story of the noble Abdallah and the greedy Omar should intrigue children, since they love to have both a hero and a villain. Their interest will be sustained from beginning to end as the plot unfolds in a colourful Oriental atmosphere—two children brought up as brothers, then separating, each to go his own way—Omar in search of power and gold, and Abdallah in search of the four-leaved clover. The reading should prove fairly easy, since an adequate vocabulary is provided at the end of the book and there are no footnotes to distract the reader. This little book would be an excellent addition to the very-limited material available for Grade 10 reading.

HELEN D. MCGARRY, N.T.C.I.

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*Planning the Modern Language Lesson*. Winthrop H. Rice, Editor. 190 pages. Price \$1.00. Syracuse University Press, 1946.

Subscribers to the *Modern Language Journal* may have read the articles which are published in this volume. They are reproduced from issues of that magazine from December, 1944, to February, 1946. Each article is a specimen lesson plan written by an experienced teacher from a high school or college in the United States. Some of the contributors are well known to Canadian language teachers for their books on methods; some, like E. B. DeSauze and Daniel P. Girard, have spoken to teachers here at meetings of the Ontario Educational Association. Lessons have been planned in great detail on such topics as Teaching French Pronunciation, The Art of Drawing Inferences from Context, Intensive Reading, Extensive Reading, and The Inductive Teaching of Grammar. French is the basis for most of the lessons, but a few concern Spanish, German, and Italian. The methods used in each lesson could of course be adapted to the other languages. All teachers who feel the need of keeping abreast of new ideas in language teaching will find this book keenly interesting and well worth reading.

M. F.



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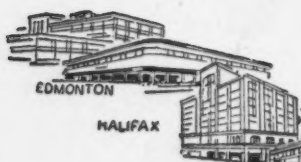
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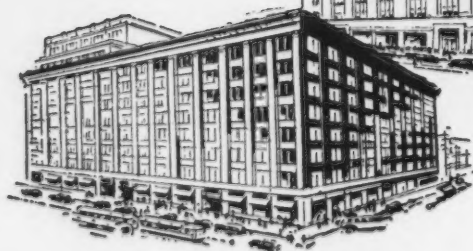
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*Contes, Récits et Anecdotes.* Edited by M. L. Chapuzet. Price 45 cents. The Book Society of Canada.

This book is a series of 15 tales and anecdotes, comprising 73 pages, from the pens of great French writers from Rabelais down to Balzac, Dumas, and Théophile Gautier. The average length of the stories is four to five pages. Footnotes are supplied in French. Although the tales have been simplified, where necessary, there would have to be considerable vocabulary additions before it could be used in a Grade XI Class.

The stories, themselves, are excellent—some entirely fanciful, some with a historic background. One tale—*Le Preneur de Rats*—would be familiar to classes as the *Pied Piper of Hamelin*. The others would be new. *Le Pont du Diable*, by Dumas, tells how a local magistrate bested the devil, whom he engaged to build a bridge over a particularly unpredictable river. The devil agreed, on condition that the first one across it would belong to him; the magistrate sent his dog over first. Another tale, by Soulié, entitled *Les Quatre Henri*, recounts the simple incident of a bitter quarrel, over a meal, among four famous Frenchmen. The incident foretells their respective historic destinies—each one comes to a violent end. Yet another tale, *Un Grand Seigneur*, tells of an embarrassing incident in the life of the ridiculously vain Archbishop of Rheims, Le Tellier-Louvois.

R. J. DEMILLE, N.T.C.I.

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*Abdallah*. By E. Laboulage. Adapted by J. A. Wilson. 80 pages. Price 45 cents. Toronto, The Book Society of Canada.

Laboulage's story, *Abdallah, or the Four-Leaved Clover*, has been adapted and simplified by J. A. Wilson for the enjoyment of students who have had one or two years of French. As Wilson suggests, children are more likely to be interested in a complete tale than in a series of anecdotes. This plot was inspired by one of the tales from *Arabian Nights*.

The story of the noble Abdallah and the greedy Omar should intrigue children, since they love to have both a hero and a villain. Their interest will be sustained from beginning to end as the plot unfolds in a colourful Oriental atmosphere—two children brought up as brothers, then separating, each to go his own way—Omar in search of power and gold, and Abdallah in search of the four-leaved clover. The reading should prove fairly easy, since an adequate vocabulary is provided at the end of the book and there are no footnotes to distract the reader. This little book would be an excellent addition to the very-limited material available for Grade 10 reading.

HELEN D. MCGARRY, N.T.C.I.

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*Planning the Modern Language Lesson*. Winthrop H. Rice, Editor. 190 pages. Price \$1.00. Syracuse University Press, 1946.

Subscribers to the *Modern Language Journal* may have read the articles which are published in this volume. They are reproduced from issues of that magazine from December, 1944, to February, 1946. Each article is a specimen lesson plan written by an experienced teacher from a high school or college in the United States. Some of the contributors are well known to Canadian language teachers for their books on methods; some, like E. B. DeSauze and Daniel P. Girard, have spoken to teachers here at meetings of the Ontario Educational Association. Lessons have been planned in great detail on such topics as Teaching French Pronunciation, The Art of Drawing Inferences from Context, Intensive Reading, Extensive Reading, and The Inductive Teaching of Grammar. French is the basis for most of the lessons, but a few concern Spanish, German, and Italian. The methods used in each lesson could of course be adapted to the other languages. All teachers who feel the need of keeping abreast of new ideas in language teaching will find this book keenly interesting and well worth reading.

M. F.



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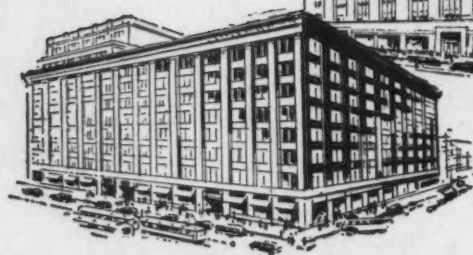
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